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EDMUND C. STANTON.

LOTHROP PIRATES CLOUDS.

Mrs. Frederick Marsden, widow of the late dramatist, recently received word from friends in Boston that her husband's play, Clouds, was being performed in Lothrop's Museum in that city. Mrs. Marsden's theatrical interests are in the hands of Elisabeth Marbury, whom Mrs. Marsden at once visited to find out if any arrangement had been made with Lothrop, when it was discovered that the use of Clouds by that manager was wholly unauthorized and piratical.

Miss Marbury at once wrote to Manager McEvoy, who has charge of Lothrop's Boston Theatre, in reference to the matter. McEvoy did not respond, but instead Miss Marbury received from one William de Shetley, a member of Lothrop's company that was presenting the play, a brief and ill-mannered letter in which he claimed that Clouds was his personal property, and that "it is in no way connected with a work by that title by the late Frederick Marsden." De Shetley's letter concluded: "As you refer to copyright of titles, would suggest that you post yourself upon the laws governing the same."

It was quite evident to Mrs. Marsden and to Miss Marbury, however, that a piracy of the former's property had been committed. The friend of Mrs. Marsden who had informed the latter of the presentation of the play at the Boston Theatre had a printed copy of Clouds, a gift from Mrs. Marsden, and as she had witnessed the production in Lothrop's house she naturally recognized the play. Other evidence came to Mrs. Marsden in the form of Boston newspapers, in which the play was boldly announced as a comedy by the late Frederick Marsden. Still other evidence of the deliberation of the piracy was given in the announcement of the same play, by the same company, for Lothrop's Theatre in Worcester, Mass. And upon the advice of Miss Marbury, Mrs. Marsden proceeded to Worcester in order herself to witness the play, unknown to those who were illegally using it.

Mrs. Marsden, who aside from her inheritance right to this play enjoys a special right to it by gift from her husband in his lifetime, as a birthday souvenir, took with her to Worcester the presentation copy of Clouds, dedicated and autographed by her late husband. She secured a seat in the Worcester theatre and awaited developments. She found that the play presented by Lothrop's company was in every line identical with her own, and excited by the fact, sought an interview with Charles Davis, the local manager of the house.

After some trouble, Mrs. Marsden saw Davis, who, according to her statement, treated her in a brusque and inconsiderate manner, and referred her to Manager Lothrop, his principal.

Mrs. Marsden, on the advice of her lawyer, went to Boston, and before taking legal advice there went to Lothrop's Museum in the hope of seeing that manager and securing an amicable adjustment of the matter. Here she says she found the local manager, McEvoy, who roared and shouted her out of his office, after refusing to examine her credentials and abusing the play of Clouds as the worst drama ever written. Still he did not explain why his management had pirated the play, and why they were still illegally using it with pretentious announcements as to its theatrical value.

Mrs. Marsden then engaged Bartlett and Anderson, attorneys of Boston, to prosecute Lothrop, and the case will be pushed against that manager, whose houses have hitherto been the scene of other piratical representations.

A CHAT WITH HARRIET VERNON.

Harriet Vernon, the celebrated English burlesque artist and professional beauty, arrived in New York on Wednesday. She is under engagement to appear at Koster and Bial's on Monday night. Her salary is $600 a week—more then Carmencita ever was paid, and more than the favorite comic opera stars received.

Miss Vernon is a typical English beauty with black hair, very black eyes, a peachy complexion, a superb figure, and a magnetic manner. When she entered the lobby of Koster and Bial's on Thursday she attracted as much attention as would the Princess Eulalia. She was accompanied by two maids.

"I have heard a great deal of Lillian Russell," said Miss Vernon to a MIRROR reporter. "I have been told that so far as personality and costumes go, I hold the same position in London music halls that Miss Russell holds in comic opera in New York.

"My voice is mezzo-soprano, of high register, and when I appeared in Billie Taylor and other comic operas in London, the critics had some very nice things to say about it.

"My costumes are Cleopatra, Sappho, Loris, Young Neptune, Joan of Arc, Robin Hood, Romeo. I shall appear in four characters each evening. My songs are all appropriate to the costume, and they have not yet been sung anywhere.

"With my Sappho costume I shall carry a staff with a coin silver tip. The costume, I am told, is the handsomest ever worn on the English stage.

"Oh, by-the-bye, I must show you the prize given to me at the Covent Garden Ball in London last March. It was given to me in honor of the fact that, according to the judges, I was the handsomest-dressed woman on the floor. I appear as Columbia." Here Miss Vernon handed THE MIRROR reporter a handsome triangle made of solid gold with a diamond set watch as pendant.

Miss Vernon left on Friday to visit Niagara Falls and the World's Fair. She will return for rehearsals on Friday.

PAUL KAUVAR.

Paul Kauvar, under the management of Eugene Robinson, seems to be enjoying a popularity equal to that of any season during which it has been before the public. It played to standing-room in Boston, and the press of that city praised its presentation without stint. H Coulter Brinker is very successful in the leading role, while Max von Mitzel, Esther Lyons, John W. Rose, Lizzie Conway and the others of the company complete a cast of unusual strength and effectiveness.

BOOTED CHANGE OF MANAGEMENT.

As intimated by THE MIRROR'S Washington correspondent several months ago, there is a likelihood that Albaugh's Opera House in that city will change hands. The indications are that Henry C. Miner and Ormond H. Butler will, at the opening of the next theatrical season, become the new managers of this popular playhouse.

Albaugh's Opera House is under the control of the board of directors of the Washington Light Infantry, composed of Allison Nailor, Jr., John S. Miller, Colonel W. G. Moore, A. W. Kelly and others. The lease of J. W. Albaugh, who has had the management of the house for several years, expires next October, but the time is now at hand for a renewal of the lease, as Mr. Albaugh, like all other theatre lessees, is allowed under the terms of his lease to book attractions one year ahead.

A few days ago the Light Infantry directors opened bids for the leasing of the property for a term of ten years from Oct. 1, and it is understood that Mr. Albaugh's bid for a retention of the property was overreached by the bid of the New York gentlemen. Mr. Albaugh has been paying $12,000 per year, but this year upon the renewal of his contract he bid $15,000. The bid of Butler and Miner was $16,000, and it is understood that the directors have accepted the latter bid, and that the negotiations have been closed with the exception of the formal signing of a bond for $20,000 by the New York people. The closing of the deal it is expected will occur within a few days. It is barely possible, of course, that some hitch may yet occur.

Ormond H. Butler is well-known in Washington. In 1884 he was assistant manager of the National League Baseball Club, and later assumed the management of the Pittsburg Club. He subsequently served as umpire in the American Association, and finally drifted into the theatrical profession. He was associated with Sheridan Shook, and went in advance of the Queen's Lace Handkerchief company one season. He is now the manager of a theatre in Albany, N. Y., and also one in Newark, N. J.

ANOTHER PIRACY.

John Archer, owner of the rights to A Messenger from Jarvis Section, called at the MIRROR office last week to complain against a piracy of that play by M. A. Moseley, manager of Mabel Paige.

"Moseley last season applied to me for the right to produce the play in Southern territory that I did not care to cover," said Mr. Archer. "I was willing to let him use the play, and proposed to let it to him upon a fixed sum as royalty, but he preferred to pay a percentage, and I yielded the point.

"After negotiations had been in progress some time, Moseley wrote to me that he had discovered that the soubrette role in the play was not specially fitted to the abilities of his star, as he had supposed it was, and declined to take the play.

"I thought nothing more of the matter until some months later, when, desiring to put a company on the road with the play, I advertised for a man to play the leading comedy part. I was astounded to receive an application for the position from an actor who qualified himself by saying that he had played the character with Mabel Paige in the South under Moseley's management.

"I now wrote to Moseley, taxing him with using the play and received a letter from him in reply, in which he admitted that he had used the play. He said he had obtained a copy of it—where I don't know—and after using it for several weeks had decided that it was not fitted to Miss Paige, but declined to make any settlement for using it. He added that the play had been extensively pirated through the South, and named two companies, one managed by a man named Baldwin, and the other by one Stevenson, that had also used it without warrant."

BAD TO ADVANCE AGENT.

THE MIRROR'S Ottawa correspondent says that fifteen persons arrived in that city on Sept. 1 and registered at the principal hotels as members of the Social Session company. They had arrived to play at the Grand Opera House that night, but to their surprise they found that their engagement was not advertised. As nobody seemed to know about their coming, they decided that it would be useless to perform. The manager of the company, D. J. Sprague, who was formerly manager for Charles L. Davis, said the whole trouble was caused by the fact that his paper had gone astray. It was sent by the Adams Express Company, and consigned to John Ferguson, Ottawa, Can. But it is probable that the paper went to Ottawa, Kan., to Ottawa, Ill., or to some other town of that name. The company has had no advance agent during its six years on the road, the manager arranging with the managers of theatres for the disposition of advertising matter.

MISS MARBURY'S AMBASSADRESS.

Alice Kauser representing Elisabeth Marbury, the dramatists' agent, will sail for Europe on Saturday. She will go to London, Paris, and probably Berlin. Miss Marbury herself is so busy that she has been unable to make her annual trip abroad. Miss Kauser will see new plays to be produced shortly, of which Miss Marbury has the option in this country. She will be away six weeks.

GOSSIP OF THE TOWN.

The season of Ollie Akerstrom will open at Danbury, Conn., on Oct. 9.

Fred. W. Taylor, formerly of Mansfield and Taylor, will go ahead of Robert Atkins' American Dramatic company.

Several well-known actors have inspected the New Bastable Theatre in Syracuse, and all pronounce it a gem. Manager Hennessy says the house is ready for its opening on Oct. 2, when Richard Mansfield will dedicate it.

Zippora Monteith has been married to P. A. Fischel at Vancouver, B. C. She is coming East shortly, and will give concerts en route.

Catherine Linyard-Sweetser has returned to town, and is busily engaged preparing for the opening of her operatic season at the Brooklyn Academy of Music.

Arthur Lloyd's English Comedy company opened its season at the Opera House, Pittsburg, Pa., last week in Our Party, and the press of that city speak very favorably of the performance.

Frederick Huntley, the tenor, has been engaged for the Gilbert Opera company, of which Addie Cora Reed is prima donna.

Jennie Clifton has signed with The Voodoo.

Joseph Haworth has not been seriously ill. He is rapidly recovering from a simple case of jaundice.

Tom Browne, the American whistler, who was so prominent a feature of A Trip to Chinatown, has won enthusiastic and general praise in London. A circular which he sends to THE MIRROR contains the favorable opinions of no less than thirty-three publications in the British metropolis, ranging from the *Times* to the *Court Circular*.

S. N. Casler telegraphs from Aurora, Ill., under date of Sept. 6, that Cleveland's Minstrels pleased a large house on Aug. 22.

An unknown man, accompanied by his wife, slipped out of his seat in the orchestra of the Grand Opera House last Tuesday night and began to writhe on the floor. Those sitting near by were panic-stricken, and several added to the excitement by screaming. Manager Stanton, Business Manager Thompson and one of the audience, Milleage Davis, went down and got the man out into the lobby, but on the way Mr. Davis' hand was bitten by the sufferer. The wife refused to give the man's name, called a cab, and went away with him. Mr. Davis went to the Pasteur Institute and had his wound cauterized.

A young white woman complained at Police Headquarters last week that her husband, Big Horse, and Brave Heart, Behind the Bull and Yellow Hawk, all Sioux Indians, were in a state of destitution in this city, where they had been left by Dr. Carver's Wild West show. She said that one of Dr. Carver's best men, known as Dandy Dick, had secured a position at the stock yards in Harlem, and that his charity had kept the Indians from actual starvation.

T. B. Thalberg has received an offer to play leading business with Minnie Seligman. It is said to be stipulated in Miss Seligman's contract with W. D. Loudoun that Robert L. Cutting, Jr., shall play minor parts.

The students of the Lawrence School of Acting gave a dramatic entertainment on Sept. 2, when scenes and acts from The Danicheffs, King John, Won at Last, Camille, The Lady of Lyons, The School for Scandal, Leah and Fennel were performed. The students who took part were Carl Bretz, John Schottler, Arthur Letord, John Conway, Ida Faubel, Beatrice Sewards, Ada Barton, Baron Charles, Little Lillian, Gladys Lee, Vivian Hayes, Lulu Muller, Henry Kolm, Manuel Storck, Gladys Arlington, Eva Palmer, Helen Duncan, Mayme Gallagher, Odell Brunson and Margaret Rolle.

For their chain of Southern theatres Klaw and Erlanger have booked already for the season of 1894-95, Bessie Bonehill, Alexander Salvini, Katie Emmet, The Country Circus, Roland Reed, and W. H. Crane.

The Boston critics generously praise Anna Belmont, whose portrait adorned the first page of THE MIRROR last week, for her work as June in Blue Jeans. The *Post* says: "Although for a long time a comedy favorite, this is the most pretentious role that Miss Belmont has attempted. If she was as well satisfied with herself as the vast audience with her, she must indeed have been a happy player at the conclusion of the performance." Says the *Traveller*: "Miss Belmont showed that she is an actress of rare ability, and equal to greater tasks than the character of June imposes upon her."

James R. Garey writes to THE MIRROR: "A hit is a mild way of expressing the furore which Charles A. Gardner, the German comedian, and his new play, The Prize-Winner, were received at the premiere given on Sept. 4 at Catskill, N. Y. The play as presented was a literary, dramatic, musical sensational success—a credit to author, star and company. The songs were all new and exquisitely rendered, but even without them the play is strong enough to stand alone."

Harry Elmer, representing Robert Gaylor, says that the regular season of the Sport McAllister company will open in Jersey City next Monday. Dagmar and Decelle are under special engagement to appear with the company.

Frank Murray, business manager of the Aristocracy company, has bought five acres of valuable land on Shinnecock Bay, Long Island, overlooking both the bay and the ocean. It is considered one of the most desirable water fronts on the south shore of the island. Mr. Murray will, the coming year, erect on his property an East Indian bungalow, from a sketch and designs drawn by Charles Graham, the artist. Arthur F. Clark, the popular business manager of John Drew, has also bought five acres adjoining Mr. Murray's property as an investment.

The season at Eldorado has closed unsuccessfully, and as was the case last year, a receiver will be appointed.

M. B. Leavitt has made an offer to Edith Kenward to play the principal boy in his forthcoming spectacular production of Columbus.

Since Louis Robie's managerial labors on the roof garden of the American ceased, he has arranged to manage The Two Johns company on the road. It will open at Ross' Hoboken Theatre on Monday.

Lizzie Sanger was called upon at short notice to play the part of Robert in The Golden Wedding on Labor Day at the Park Theatre, Boston. She not only spoke the lines but sang all of the music as well and was highly complimented in a personal letter from the manager, David Towers.

Charles Hawtrey last month produced in Manchester, England, the comedy Incog, owned by Charles Dickson, and it was so well received there that Mr. Hawtrey will produce it at the Criterion Theatre, London, under the title of Tom, Dick and Harry.

W. Hull Crosby, last season with The Foresters and Daniel Frohman's The Wife and The Charity Ball companies, has signed with James T. Powers to play Kit Upjohn in Walker, London.

Henry Herbert Mack has brought suit for forty weeks' salary against Benjamin Blair, with whom he claims to have signed for a season of that duration in When, Why and Where. Mr. Mack, William T. Bryant, George Mitchell, Fred. Lucier, Lizzie Richmond, and Emily Vivian with others went out as the company, and after performances in Norfolk and Richmond were stranded. Some of the company pawned their valuables in order to reach New York, and others are said to be still in the South without means.

Fitz and Webster in A Breezy Time opened the Opera House at South Bethlehem, Pa., and their performance was voted to be an improvement upon that of last season.

After the Ball, in which Robert E. Graham will star this season, is an adaptation by J. W. Herbert from a French comedy, and is not in any way connected with the farcical piece thus named that was recently announced. It is described as a very meritorious comedy, and worthy of Mr. Graham's talents. The Mullaly Brothers are managers, and they have the enterprise and capital necesary to win success. T. W. Mullaly copyrighted the title of this comedy before the now familiar song with the same title had won popularity.

☞ If you wish to purchase play books, theatrical photographs or popular songs, read the announcement of THE MIRROR'S Supply Department, in the advertising columns of this issue.

Loie Fuller will go with Harry E. Semon's Fat Men's Club to Toronto.

The House with Green Blinds opened its second week last night in Philadelphia, where it has won popularity.

The Mormon Tabernacle Choir of Salt Lake City, which has been in competition with other musical organizations at the World's Fair, will give concerts in several of the larger cities to defray the expense of their special Pullman train, which is said to have cost them $25,000. The tour will be made under the management of H. S. Clawson, an old manager, and H. G. Whitney, dramatic editor of the Salt Lake *News*.

T. M. Van Wyck, a young and clever newspaper man, has been placed in charge of the dramatic department of Aaron's Exchange. Peter Curran, formerly of Armstrong's agency, is in control of the variety department of Mr. Aaron's business.

J. Aldrich Libbey will make a feature of Charles Shackford's latest waltz song, "Sunlight and Shadows," this season with Hallen and Hart.

The London *Referee* says: "Fanny was produced for copyright purposes at the Lyric on Wednesday afternoon with a splendid cast, which included Miss Geraldine Ulmar, Miss Agnes Thomas, Mr. George Fielder (who also stage-managed), and two rising young tragedians, named respectively C. Raleigh and G. R. Sims." Which, in view of the experience with Fanny in this city, would seem to be labor lost.

"Carados," of the London *Referee*, understands that William Terriss has been approached by Augustin Daly with regard to a starring tour with Ada Rehan.

The persons remaining in Brunswick, Ga., numbering about 4,000, are in dire distress owing to the yellow fever panic, all business being suspended. This town has always patronized amusements liberally, and members of the profession may wish to give those suffering some aid. Any contribution will be thankfully received by L. C. Bodet, secretary of the relief committee, who is also THE MIRROR'S correspondent at Brunswick.

William Courtleigh retired from the cast of Blue Jeans while playing in Boston, last week, on account of illness. Andrew Robson is playing Perry Bascom temporarily.

James Allen has signed with Edward R. Mawson to play the character part in A Fair Rebel.

The following professionals are stopping at the Aberdeen Hotel: Louise Larenden, E. D. Terry, George Backus, W. F. Phillips, Prince Lloyd, Henry D. Watson, Kyle Booth and Lottie Bennett.

Florence Palmer has been engaged as leading lady for W. J. Fleming's stock company at the Jersey City Opera House.

Phil McFarland, formerly of The Dazzler and Daniel Sully's companies has been engaged to play Honora Grady and understudy Mark Murray in O'Dowd's Neighbors.

Robert Hilliard and Paul Arthur have secured from N. C. Goodwin the right to play The Nominee, and Harry Powers is arranging a route for the venture. Mr. Hilliard is to play Goodwin's part, while Mr. Arthur will appear in his original role.

VIEWS OF BOOKS.

"One of the Profession," by Matthew White, Jr. Home Book Company, New York.

The story, in brief, is this: Deborah Wickstead, spinster, is living in comfort with June, her beautiful young niece, in the isolated village of Brighthopes, where nothing from the outside world excites. The girl is idolized by her aunt, who puts out of sight all thought of the possibility of their separation some day in the natural course of events with youth and beauty and even looks upon the attentions of Jim Dunstable, a young neighbor of the regular rural type, who seeks every opportunity to be with June, as merely neighborly courtesy.

June herself is so happy with her aunt that she is contented, finding solace for the usual romantic aspirations of her age and sex in the novels of the better old authors, whose heroes are heroes indeed because she has never been thrown in contact with men of worldly polish. But one stormy night the noise of a runaway horse brings Deborah and June to their door. A young and handsome man is thrown from the carriage and injured. There is no other place for him, and he is taken into the cottage of the spinster, where he is nursed to recovery.

When he recovers he finds the presence of June a delight, and without showing this asks to be taken as a boarder for the Summer, explaining that he was on his way to a vacation place when the accident happened. He has so ingratiated himself that his plan is easily accomplished. He is one Ogden Havens, and his arts of pleasing are manifold. Curiosity as to his vocation is now and then expressed, but when he has a visitor, a less handsome and engaging man, who before he sees Havens tells the spinster and June that Havens is "one of the profession," it is concluded that he belongs to the law or to some other learned calling, and nothing simpler than red polka dots on his black stockings impels the spinster against the theory that he may be a minister. The strange caller has a private interview with Havens, and departs in anger, having been unable to carry his purpose of inducing the young man to leave Brighthopes at once.

Havens carries himself like a gentleman, is highly respected by the spinster, and has won the heart of June, when Jim Dunstable, secretly jealous of the handsome stranger, discovers that Havens is an actor and discloses this fact to Deborah and June. In Brighthopes' judgment the "play-actor" is almost as undesirable a guest as the convict, and Deborah in anger at once packs off Havens, after returning the money he has paid her for board and condemning him for having deceived them as to his calling. He goes submissively, though gently protesting the honesty of his calling and his intentions. And in the exciting incidents that precede his departure Deborah and Havens with widely-differing feeling separately find that June has lost her heart.

Havens writes to June, who in her own integrity believes that he is good and all she had believed him, and meets him secretly near the village. A second meeting is planned, at which he induces her, against her instinct, to elope with him. He takes her with him on his travels, and soon unhappiness comes. Havens is leading man in a minor company which has ill fortune. His salary is reduced and becomes irregular, the soubrette is taken ill, and the manager insists that June shall take her place. June, to whom all her surroundings are distasteful, demurs to this, but the manager threatens to release Havens unless she shall consent, and she submits. Having no heart for the work, which she undertakes only to please her husband, her success is indifferent.

Havens takes to drink, and soon their condition is distressing. To retrieve his fortune, Havens goes to Australia, but his venture here is unsuccessful. June has come to detest the man she eloped with for his selfishness and for his degradation, but through his misfortunes she remains with him, and she nurses him through an illness brought on by dissipation. Jim Dunstable, in Brighthopes, has grown from a poor young farmer to be a rich man through a real estate boom that has seized his farm and cut it up into villa lots. Aunt Deborah, sorrowing alone, lives in her cottage and hopes for the return of June. Jim, who still loves June, during one of his visits to New York, learns that Havens has deceived June, and that he already had a wife when he persuaded her to elope with him. And Jim sets out to find June. He goes to San Francisco and follows traces of the company all over the coast, only to find at last that Havens had gone to Australia. To Australia he follows, and there he searches.

June, falling from misfortune to misfortune, had been brought to service as a supernumerary in order to support herself and Havens, who continued without engagement. Jim finds that even this had failed her; that she had separated from Havens; and that she had found a place as governess with an English family. He follows this family from place to place and finally finds June, whom he beseeches to return to Brighthopes, where he assures her Aunt Deborah waits for her lovingly. June, proud yet filled with shame for her course, refuses. Her health is broken, and she has found friends with the English family. She finds, too, that she now loves Jim for his faithfulness and efforts for her. And she dismisses him. He will not be dismissed.

He cables to Aunt Deborah, who has also grown rich, and she, by preconcerted agreement, sails for England. He finally prevails upon June to go to England to meet Deborah. She finally consents. They meet in England, where Deborah buys a cottage, intending that she and June shall live there in quiet, where no one knows of their misfortune. Havens finds out where June has gone, and writes to her that he will join her. She cannot prevent this, but she detests him, while she loves Jim, who does not yet know it. June is taken ill and Jim and Aunt Deborah nurse her tenderly; but the day that Havens is due to arrive she dies.

The story is told with skill in its character drawing, and is developed interestingly.

"Europe for 250 Dollars," by William B. Gross. An account of a three months' journey through Belgium, Germany, Switzerland, Italy, France, England, and Scotland.

William B. Gross, known to and esteemed by many of the theatrical and journalistic profession for earnestness and no less for probity, would seem in the title of this volume alone to make an impossible demand upon credulity—for who would have the hardihood to undertake a three months' tour of Europe on so small an expense capital as that indicated!—but when we examine the vouchers of expenditure with which he closes the volume it becomes as apparent that the journey is possible as it does that Mr. Gross found it enjoyable.

There are very few men so systematic and self-contained as to make such a venture either possible of them or pleasing to them as an original undertaking; and there are few, on the other hand, competent to arrange the most modest local trip, who cannot after studying Mr. Gross' method of operation and itinerary go over the ground he has covered with satisfaction and at the same cost. Thus Mr. Gross' book would be valuable for its mere demonstration if it were not also interesting as a journal of travel. He evidently fared excellently as a rule at hotels innocent of the ebb and flow of travel's tide, while all notable places and scenes objective were as free to his eyes and senses as they are to a touring potentate.

Mr. Gross is a close observer and something of a philosopher. His notes afford much interesting information not otherwise obtainable, and his comments upon places, persons and habits spice his chronicle pleasingly. He is in short not only an accomplished traveler, but an entertaining teller of his experiences.

"Merely Players," by Harry Lindley, Comedian; published by Luella Lindley. The Toronto News Company.

This volume, in paper covers, comes to THE MIRROR with compliments of Walter B. Woodall. It is an autobiographical relation, though somewhat discursive and resembling a reminiscent "talk" rather than an attempt at bookmaking, of the theatrical experiences and adventures of Mr. Lindley, who was born to good circumstances in England, and abandoned home for the stage at an early age with all the youthful enthusiasm that one with this bent displays.

Mr. Lindley's life has been filled with the variety of experience—quite largely of misfortune—that befalls the average follower of the theatre who begins as a stroller—though the "strolling" days as he knew them are no more—and he tells his story with very little reservation, and thus with interest.

He has met many notabilities of the profession, and been associated with no small number of those whose fame is or has been general; and discursive though his narration is, it contains much that stage people can read with zeal and appreciation.

The volume—as might be expected from a comedian—is spiced with enough of anecdote to carry through its fabric a bright thread of humor.

A FABLE.

A song sparrow having made many a pilgrimage to distant fields and sung her songs in stranger lands, at length—growing weary of the monotony and some injustice she had received, resolved to return to her native haunts and seek a welcome among old friends.

Accordingly, one day late in the Summer she came back, and weary and heart-sore flew down among her old companions of the wood.

"At last," she said, "I am home. Here, although I may not find an affectionate welcome, I shall, I hope be free from the talking magpies, the scandal-loving jays, the vultures and the birds of prey. Here, those who know me best will not believe every stranger's gossip, but will see some good in one who is at least a thing of nature like themselves.

As the sparrow sat thus soliloquizing, her plaintive note attracted the friendly robin, the blue-bird and the brown-thrush and a score of feathered songsters, from the primadonna of the wood to the lowest chorister of the field, and in a moment the sparrow was surrounded by a feathered, chattering, singing, jovial company.

Eager in their welcome, some sang gladsome songs; some flew about to show their joy, and one only refused a friendly chirp to say: "You are welcome home!"

This one was the critic crow. He had been placed on watch while his fellows despoiled a neighboring field. Perched in a most conspicuous place, in the very top of the tallest tree, this grim bird uttered a discordant "Caw' Caw' Caw'" and having secured as much attention as possible, proceeded to harangue the assembly: "Hoc' Hoc' Listen to me!" Why do you welcome the song sparrow? I have heard strange reports of her and I have written them down with my pen which is black and my ink which is gall, and here they are: "Ha' Ha' Ha'" And the crow threw down the script and laughed at the wound it inflicted.

And what the crow had written was read by many and was by some believed, so that the sparrow's welcome had a sorrowful interruption, while the crow's loud discourse wrought a singular end—for at this moment, a farmer, who, with gun in hand, had been watching the depredations of the crows in his field, sought vengeance on their watcher in the tree, and stealing up, while he was eagerly denouncing the sparrow, obtained an easy shot and brought his crowship to the ground.

The report of the gun put all the other birds to flight; but the song-sparrow—returning good for evil—flew to the help of her wounded enemy, and by encouragement and assistance enabled the helpless crow to escape.

When the two were alone together the sparrow bound leaves of balm upon the wounded wing of the crow and died, with down, the tears in his eyes. These friendly offices melted his critic heart and, well as he could, between his trembling and his sighs the crow gave vent to his regrets.

"Alas," said he, "how little we know of each other! I railed at your follies, forgetting all your good, and am justly punished for my thoughtlessness. Had I been as careful of my own honor and safety as I was to deprive you of yours I had not come to a pass like this!"

"Rather say," said the sparrow, "that your wounds are your blessings, since they teach you what you have made others suffer. He who feels no pain himself is ever readiest to inflict it on mankind, while he who has sorrow of his own is never without charity."

"And, hence," said the crow, "your forgiveness and consideration for me. Let us be friends. Forget what I have said, or, if you remember it, think only it was in the way of my trade—in the pursuit of which I have often seen that those who most deserve punishment seldom receive it, while the weak, the defenceless and unfortunate are the unfailing victims of those who have place and power."

"Say no more," said the sparrow. "Let us remember only that it is written: 'Judge not lest ye be judged.'"

And she flew away, singing blithely as she went, and her call was answered by her scattered companions in the wood.

FAY TEMPLETON.

AGNES LANE RESIGNS.

Agnes Lane, who was with Richard Mansfield's company last season, withdrew from that organization last Tuesday morning. Miss Lane explained to a MIRROR reporter in the following words:

"During the rehearsal on Tuesday Mr. Mansfield made a remark that was unjust and untrue, and I quietly handed in my part and left the theatre. I wish to acknowledge the extreme gentlemanliness of Mr. Mansfield's conduct toward me last season, and regret that I cannot hold him in the same esteem as heretofore.

"I am at liberty, but I wish it distinctly understood that I am an American girl and that I am proud of my country. Although I like the English people, I hate snobbery, and therefore no star or manager inclined that way need apply."

A CIRCUS WRECKED.

Sells and Renfrew's Circus was wrecked last Tuesday on the narrow gauge railroad running out of Grass Valley, Cal. Hank Jones, a property man, and Andrew Hirst, who was riding on the train, were killed, and Joseph Jones, a canvasman; Al. Crowell, a groom; Bill Stevens, a cook; Tom Russell; Dan Coghlan, engineer, and Joseph Duffy, fireman, were injured. The train was going slowly around a curve when the horses in a box car threw the car off its balance, derailing it and the train.

FITCH'S PLAY FOR THE LYCEUM.

The play with which Daniel Frohman will open the season of his stock company at the Lyceum is called An American Duchess. It is an adaptation made by Clyde Fitch of the French society drama called Prince d'Aurac. The original is by Henri Lovedan. It was produced at the Vaudeville more than a year ago. Mr. Frohman secured the play through Miss Marbury.

SAID TO THE MIRROR.

PAUL ARTHUR: "The only news I know is that Bob Hilliard and myself are going starring in The Nominee, which we've leased from Nat Goodwin. We only settled it on Thursday, but we've got three good dates and will get all we want. We shall open on Sept. 18. The company? Haven't engaged that yet but rehearsals begin at once."

DUDLEY MCADOW: "In spite of the croakers, Kellar will return to Daly's Theatre on Easter Monday for another run."

W. A. MCCONNELL: "Can't interview me to-day. I am busy straightening out the routes of companies booked by other exchanges. It's tough work."

ELEANOR CAREY: "Yes, I've got a great part in Joseph Arthur's new play, The Corn Cracker. It's the first time I've originated a part in New York since the days of the Union Square Theatre."

DANIEL SHELBY: "The House with the Green Blinds is certainly a great big artistic and box-office success. We shall play the Globe Theatre, Boston, in October."

AAHL BARNEY: "I can't understand what the fates have against the Chicago managers. I've always regarded the Chicago men as good people and have been well treated by them. And here comes the intelligence all in one day that one is killed in a railway accident and two others are dying."

KIRKE LA SHELLE: "I'm glad to note that the people who have money are getting over their mad desire to bury it in cellars and in feather beds."

JOHN E. HENSHAW: "The firm of Henshaw and Ten Broeck intended to appear this season in Byrne and Furst's comic opera, The Princess Nicotine, but we have surrendered it to Lillian Russell. Our company began rehearsals on Saturday."

TOM KARL: "I haven't been abroad. The bronze on my face comes from active farm work on my place at Hemlock Lake, N. Y. I've got as fine a two-year-old heifer out there as you ever saw, and my Cochin China rooster is the pride of all Western New York."

S. GOODFRIEND: "Pauline Hall's new opera, The Honeymooners, will have its first production at the Columbia Theatre, Boston, about the middle of October. Fay Templeton is living quietly in Boston, studying earnestly for her forthcoming appearance in Madame Favart."

REGINALD DE KOVEN: "I have not composed any music this Summer. My doctor forbade it. Last Spring I was on the verge of nervous prostration. Now that I have got back from Europe, I shall be idle no longer. Yes, I shall continue as musical critic of the *World*. I found the theatres in London doing a wretched business."

CHARLES FROHMAN: "They say that the first-night audience of The Other Man at the Garden Theatre was cold. Do you know why? Because it represented money. No dead-head and lithograph audiences for me, thank you! They make noise, but that is all. People that buy seats in New York do not howl their heads off. But, nevertheless, they may like the play. It has been demonstrated that they did in the case of The Other Man."

THOMAS H. DAVIS: "In last week's MIRROR the ownership of The Hustler is accredited to Davis and Keogh. Please correct. I am now the sole proprietor of The Hustler. By the way, The Hustler, The Ensign, Yon Yonson and The Stowaway are all playing to big receipts this week."

CLYDE FITCH: "I am at Le Portel, near Boulogne by the sea, playmaking. In a few weeks I shall leave for New York."

FLORRIE WEST: "I think Prince Pro Tem is a big success and when it 'gets going' it will be a money-maker.'"

"AUNT LOUISA" ELDRIDGE: "I feel just like playing ingénue roles this season, and why not: I feel ten times younger than lots of young men on Wall Street. Only I can't get managers to see it in the same light."

CAPTAIN ALFRED THOMPSON: "W. H. Crane intended to make a splendid production of Henry IV., and I was engaged to design the costumes and scenery. Now, however, he has decided not to stage it."

J. M. HILL: "Why is it that plays written in blank verse are not popular nowadays? Simply because the present generation knows little of the rhythm of blank verse—it is too stilted for them. Then, too, there are only two or three actors in America that can read blank verse intelligently. Now that Edwin Booth is dead, I think our best is John A. Lane."

OSCAR HAMMERSTEIN: "My ballet, A Trip to Chicago, is in rehearsal at Koster and Bial's Music Hall. What is it about? Well, there is some swimming in it. You see, I have a kind heart for the chorus girls. I may appear myself at Koster and Bial's before long. What will I do? A balancing act in full view of the audience. What will I balance? My bank account."

JAMES T. POWERS: "What is the funniest line I have ever spoken on the stage? I think it was in The Marquis, thee omic opera at the Casino. I was about to hang myself. I said: 'one jerk of the rope and I won't owe any one a dollar.'"

A. H. CANBY: "When Francis Wilson revives Ermine next month at the Broadway Theatre the celebrated pink ballroom scene will not be reproduced. Instead, there will be a white ballroom lighted by hundreds of electric lights."

GEORGE W. LEDERER: "The report that Lillian Russell purposes to produce before long an operetta called The Blonde Princess is wild. Miss Russell has scores of operas submitted to her. She has not made up her mind definitely as to any one of them."

JOHN E. KELLARD: "Why did I make that impromptu speech at the Garden Theatre after the fiasco of A Visit? Simply because Loie Fuller asked me to do so."

COLONEL T. ALLSTON BROWN: "The St. Louis *Globe* prints a long article concerning O'Reardon, the composer of 'The Marriage Bells Are Ringing,' and 'The Dream of Love is o'er.' The article is full of errors. O'Reardon, you will remember, was given the mitten by Alice Oates. But she did not marry a rich man with a military title, as the *Globe* states. Her first husband was James A. Oates, the actor; her second, Tracy Titus, and her third and last, Samuel P. Wilkins. Furthermore, O'Reardon died in Louisville, Ky., on Oct. 6, 1884—in spite of the fact that the *Globe* says that what became of him is a mystery."

FANNY BATCHELDER: "My book of short stories will be published next month. There will be an *édition de luxe*. They are very short—simply impressions."

E. D. PRICE: "Mrs. Leslie Carter will not appear until late in the season in David Belasco's new play, Maryland. Is the piece finished? Almost; Mr. Belasco has done everything but write it."

AUGUSTUS PITOU: "I shall not produce my new play in New York until the latter part of this season or early next; in other words, until times change. Whenever there is financial depression in this country, the theatrical business in large cities improves and that in towns of from twenty thousand to fifty thousand falls below the average."

HENRY CLAY BARNABEE: "Some people go abroad to rollick and have fun. I don't. In England I went to Nottingham and to Sherwood Forest and studied up how the sheriff felt and acted while engaged in pursuing the outlaw, Robin Hood. I've got new points, Paris? I visited only the churches there. I never heard of the Latin Quarter nor of any of those concert gardens you mention. I never frivol."

W. H. MACDONALD: "This yachting cap of mine is only a bluff. I have put in my Summer down in Maine by the sea, but I'm no sailor. I don't know enough about practical sailing to batten down a main jack or splice a marlin spike, but I can hitch my trousers and say 'Ay! Ay!' with the saltiest old tar that ever wobbled up a gang-plank."

The Wabash Railroad is the most popular route for traveling theatrical troupes. For any information in regard to rates, etc., apply to H. B. M'Clellan, Gen. Eastern Agent, 409 Broadway, New York. F. A. Palmer, Asst. G. P. Agent, 201 Clark Street Chicago, Ill. F. Chandler, G. P. Agent St. Louis Mo."

THE WOMAN'S PAGE.

Contributions for this department should be addressed to Helen Herrick, Dramatic Mirror, 1432 Broadway.

Contributors are notified that rejected manuscripts cannot be returned, unless stamps are enclosed for that purpose.

A New Fund.

We are a charitable people. Our hearts are easily touched by tales of suffering and misery.

We give our money gladly to objects that appeal to us, and day by day, we grow more liberal in our views. Catholic and Protestant, Jew and Christian meet on the common ground of helpful humanity and brotherly kindness.

This broadening of our ideas gives us increased power for good. The nation torn by internecine strife is powerless to defend its boundaries against the encroachments of outside enemies and while sectarianism is and always will be a necessary evil, in its active, aggressive state it undermines the principles it should support.

When priest, rabbi and rector stand shoulder to shoulder fighting together not *against* but *with* each other to rid the world of the sin and sorrow that oppress it, the cause of religion in general is strengthened.

We are progressing slowly in this direction, but we have much to learn and more to unlearn before the desideratum of universal brotherhood is attained.

Women have a place in the work, and an important place it is.

Great ends are accomplished by apparently insignificant means. A word, a look, a smile may have more wide-spread an effect than half a hundred sermons.

Women are naturally charitable, when by charity almsgiving is understood.

We have Funds for indigent actors, for aged sufferers, for sick babies, Funds to give children a breath of fresh air, to give invalids medical aid, to give the tenement house multitudes ice or coal according to their needs.

All these are worthy objects, and their prosperity should be a matter of individual and national solicitude.

But there is another kind of charity needed in this harsh, hard world.

The Woman's Page proposes to establish a new Fund to meet this need, a Fund that appeals to every man and woman, a Fund that does not call upon the purse but upon the bounties of the heart.

All are welcome to join this organization, there are no committees on admission, no rules save one, the Golden Rule of doing unto others as you would have them do unto you; there are no dues save words of encouragement to those that strive, words of praise to those that succeed, words of pity and help to those that fail.

This Fund shall be one of universal charity, and its purpose shall be the betterment of the whole world.

To outline any exact method of work is impossible, but the object is outlined in the name, and the way to attain that object needs no set rules and regulations. Suppose some woman you know has been weak and has sinned, if you belong to the Universal Charity Fund, your duty is clear.

If you meet that woman on the street, at home or in any public place, you will greet her with a smile of welcome, you will extend to her the hand of friendship, you will not crush her broken heart with sneers of contempt or words of reproach.

It is an old saying that he who touches pitch becomes defiled thereby. Like all old sayings it has a measure of truth, but like them, too, it has become corrupted in meaning and capable of infinitely more harm than good.

No woman was ever injured by helping or trying to help another woman.

But countless thousands have injured themselves as well as those they chilled with their scorn by their lack of charity.

The woman that looks at an erring sister to mock her and speaks to her or of her as if the poor sinner were damned beyond hope of pardon, the woman that by her lack of womanliness drags the unfortunate still further downward, injures herself as well as her victim, and of the two the one the world calls guilty will find more mercy on the Judgment Day.

Help one another and do not think you have done enough when you have spoken some kindly word to your troubled sister, it is not enough, there is much more to be done.

Speak kindly of her as well as to her, if her name is mentioned do not add your mite to the mass of scandal, think of the good that is in every one and be bold in speaking of that good in the one whose faults are being discussed. The charity that covers a multitude of sins is not the charity that is bounded by your financial condition, it is the charity that springs from the heart and embraces all humanity.

It is the great reproach of womanhood that women are the last to be merciful to each other. Let us each do our part in removing the cause for that reproach.

Let our lips speak only that which is gentle and our hands be ever ready to lift up those that have fallen.

There is no such thing as human perfection, we are none of us without sin, then why add to our burden of wrong-doing the awful responsibility and guilt of sending some erring soul still further on the downward path. Be merciful, be helpful and give all the treasure of your heart to swell this Fund of Universal Charity.

A Story About a Cream.

"It is quite a long story," said Mrs. Sol Smith to THE MIRROR the other day when pressed to tell why she had taken up the manufacture of the make-up creams for which she is becoming noted.

"When Edwin Forrest was an actor," continued Mrs. Smith, "there were no such things as vaseline or cocoa butter, and so unpleasant an article as lard was frequently resorted to by the profession as a basis for the make-up. Mr. Forrest used to complain much about the crudities of the articles then used. His mother, it appears, was something of a chemist, and she set about to devise a cream that would answer the purpose. Mrs. Forrest was highly successful, and the cream that she made was used with great pleasure and satisfaction by her distinguished son. Well, strange to say, the recipe for making this cream came into possession of my grandmother, who was a woman of original ideas. She was the mother of a large family of children, and she did not believe in washing the faces of children frequently with water, and she held that it destroyed the complexion. After children's faces underwent the regulation purification with water but once a day; and when the little ones would come in from their play disguised with dirt, she used the cream that she made from the Forrest recipe to cleanse them. As a result they had perfect complexions.

"In every household there is handed down from generation to generation some favorite recipe or formula whose virtues have been established, and all such legacies are guarded jealously in families. My grandmother handed down to my mother the formula for the Forrest cream, and my mother used it with her large family of children as her mother had done before her, long before she had any idea of ever adapting it to its original stage use. Thus I became familiar with it, and thus I became its possessor. Little by little its remarkable virtues became known to other professionals, to some of whom I had supplied it as an accommodation for the moment when their own preparations ran

MAUD HOFFMAN.

out. In this way Edwin Booth became familiar with it. He declared it the best preparation both for make-up and for removing make-up that he ever knew, and he predicted that I would some day realize a fortune out of it.

"I had no thought of ever entering upon the manufacture of the cream in quantity, although my professional friends persistently recommended me to do so. At the death of my husband I found myself with exacting obligations on my hands that my professional labors could hardly meet. The most important of these was the care and education of my little daughter, Elma. Again and again my friends returned to the subject of manufacturing the cream. One night little Elma heard me reply that I had no money to risk in its manufacture. When the friend with whom I had been talking was gone, the child remarked: 'Mamma, why don't you take my money and make the cream?' 'Your money?' I replied in astonishment; 'what do you mean?' 'I've got four dollars in the bank,' she responded, proudly, and then she gave me a childish *carte blanche* upon her deposit for the speculation.

"More to please the child than for anything else, I at once took two dollars of her capital and began in a small way the manufacture of the cream for sale. When the time came for giving it a name and a trade-mark little Elma, who listened to the discussion, said: 'They say my picture is pretty, mamma—why not use it for a trade-mark?'—I had already at great pains explained to the child what 'patent' and 'trade-mark' meant—and the suggestion was at once seized. Thus, too, came the name, and the "Elma Cream" was the style fixed upon for the preparation. It would take much time to tell all the discouragements I met. First I went to a friend who had been a dear friend of my husband's—druggist. He laughed at the idea of my putting the cream on the markets because—I had in confidence told him its ingredients—it was so much better than the creams already sold.

"'Where you use expensive bases,' said he, 'we chemists employ lard and water. We expect to make one thousand per cent. on our preparations, while at best you can make very little.' But I told him I proposed to make a way for Elma Cream on its merits, and when I persisted he agreed to help me as he could. I found that the sale increased slowly but surely. And the mails and other communication brought me news that Elma Cream was winning a reputation among society people—especially in the nursery—for qualities that I did not suspect that it possessed. The nature of the ingredients used, while not intended for that purpose, it appeared had made it an excellent emollient as well as an unsurpassed complexion cream, and it had been used with great success with children. While as a remover of the make-up it never had been equalled.

"But I found that the Elma Cream was too expensive for use by professionals—or rather that they preferred a cheaper article—and that its sale was confined almost to non-professionals. And as my professional friends asked me to make a cheaper cream for their use, I set about to do so. As they use a great deal, it was unnecessary to put in the particular ingredient that preserves the Elma from rancidity for any length of time; and by omitting this and the ingredient that makes the Elma an emollient, I have procured what I call Actors' Cream, which in every other respect is identical with the Elma. To this I have added an article called the Elma Liquid White especially for the profession, and have placed these on sale exclusively at the Professional Woman's League. I hope—and I have reason to believe—that my original preparation and these new ones will grow into a legacy for the child in whose behalf their manufacture was undertaken."

Mrs. Berkeley's Lecture.

At one of the Summer reunions of the Professional Woman's League, Mrs. Louise Dickson Berkeley gave a most interesting account of a theatrical tour in the Sandwich Islands.

The lecture was amusing as well as instructive. Mrs. Berkeley has a pleasing, well modulated voice and an easy, conversational style, which made her lecture seem more like a "talk" than the well prepared discourse it was.

She described the wonderful natural beauties of the Hawaiian Islands in graphic and effective language. Her hearers laughed at her account of theatrical experiences, shuddered at the story of the famous leper settlement on one of the islands and applauded lecture and lecturer many times during the afternoon.

In Honolulu, Mrs Berkeley gathered a theatrical company together and gave Little Lord Fauntleroy, Editha's Burglar and other plays before large and enthusiastic audiences.

In her company she had two journalists, Miss May Fay and Miss Ruth Ward Kahn, a dentist, a dry goods clerk, two "stranded" actors from San Francisco and an ex-purser.

Two performances were given on the Island of Maui, one in a sugar shed, the other in a school-house. These were the first theatrical entertainments ever given on this island, and people came from the uttermost ends of the place to see them.

Mrs. Berkeley had letters to the American Consul at Honolulu, and through him met King Kalakaua and Queen Kapodani at a ball.

The King wore a tennis suit, the Queen wore a Mother Hubbard gown, and the ladies of her court were in civilized evening dress.

Quotations from Mrs. Berkeley's lecture cannot do it justice, to be appreciated it should be heard in its entirety. At some future time Mrs. Berkeley will repeat the lecture with the interesting addition of stereopticon views.

Time That Tells.

There's a new invention, a watch that actually speaks the hours instead of merely striking. This is a move in the right direction; what we want now is a watch that at nine o'clock, will haul us out of bed and call us to breakfast at ten o'clock, bargain with the cabman who is to take us to rehearsal, at eleven, tell the manager our true opinion of him, which we ourselves dare not express. At 3 p. m. this improved timepiece should tuck us into bed again and swear at everyone that disturbs our afternoon nap. At six-thirty or at seven—well, we need no watch then to tell us it is dinner time, but how grateful we would be for one that at the "witching hour" of midnight would remind us that we have just enough money left to pay our car fare home, one that would tell us how another drink would affect us. All this would be delightful, but greatest of all would be a watch that, when we see Her on the stair with the shadow of wrath in her eye and a spirit of vengeance pervading her curl-papers would flatly contradict her, would lie for us, in short. A mechanical lie would be so much more effective than the kind we tell. Oh, Geneva, home of watches, inspire one of your sons to make such a timepiece as that and the whole world will rise up and call you blessed.

Decima Moore.

Miss Decima Moore owes her peculiar name to the fact that she was the tenth blessing bestowed upon her parents. She has six sisters and three brothers. She is not yet twenty-two years old.

Her first appearance was made in the Gondoliers, and is now taking the principal part in La Fille de Madame Angot, which has just been revived in London. Miss Moore is pretty and graceful, she dances very well and has a sweet, sympathetic voice.

"What's in a Name."

Frederick de Vere, a name that melts in one's mouth like a penny stick of butterscotch, a name that breathes of noble lineage and chivalric days! Alas, and likewise alacka day, Frederick de Vere was recently summoned as a witness in a police court. Then and there he confessed to the awful fact that his real name was Patrick McGilligan, and that when he became a "music hall artist" he adopted the more high-sounding patronymic because it was prettier. Shame on you, Patrick! A McGilligan should sing as sweetly under his own name as any other. The patron saint of Ireland blushes for you.

Stick to your name, Patrick, and if you're not satisfied with it as it is, ennoble it by your actions till all the world shall envy you your title of McGilligan the Great.

FOR STAGE CHILDREN.

Oh, My Bonnie Baby.

Oh, my bonnie baby, and oh, my bonnie boy,
So many years I've mourned thee,
So many weary years,
And yet my heart is aching,
My eyes still wet with tears.

Oh, my bonnie baby, and oh, my bonnie boy,
The happy mothers blame me,
They think I should forget;
But still my heart is aching,
My eyes with tears are wet.

Oh, my bonnie baby, and oh, my bonnie boy
They tell me to look heavenward,
To make my peace with God;
My peace is buried in your grave
Beneath the grassy sod.

Oh, my bonnie baby, and oh, my bonnie boy,
The Heaven I look forward to,
When I have played my part,
Is bound by that glad moment when
I'll clasp you to my heart.

Our Prize Competition.

Here is one of the brightest of the letters sent in for our Prize Competition. For obvious reasons, it could not win the prize, but for originality and natural cleverness it is second to none.

LITTLE IRENE'S LETTER.

My favorite role is emotional. I have tried all others and am playing a comedy part just now and I don't think I can do it near so well as good emotional work for I am better in that than any. I love it with my whole heart and find out it is my line of business. I don't believe in playing an emotional part with a comedy face but I am playing a comedy role with an emotional face and it goes!

I am going on seven years of age and have never been to school as yet. All I know I have learned on the stage and am proud of it for I love the stage. Now what do you think of me and my writing.

Yours cunningly, LITTLE IRENE POWELL,
Birdlekins, That Angel Child, Prodigal Father Co.

We think a great deal of you, little Irene, and we hope you will always be an ornament to the stage you love. For a little girl that has never been to school, you write and spell very well, indeed.

An Early Beginning.

Some years ago, I will not say how few or how many, there was a celebrated organist living at Chambly, a place near Montreal.

The organist had a little daughter, and as he was very fond of music himself, he determined that his child should become a musician.

He began to teach her when she was but four years old, and he insisted upon her practising six hours a day. When she was eight years old she could play many of Beethoven's finest sonatas.

Hard work did not hurt her, and now, while the organist is seldom remembered, the little girl has become a famous singer of whom you all have heard. Her name is Albani.

THE USHER.

Not long ago Edmund Gerson told one of THE MIRROR's newsgatherers that the directors of the London Alhambra had decided to run an Alhambra in New York with Mr. Gerson as manager. This assertion was republished in the London *Referee* and promptly drew forth a complete denial from the Alhambra people. In the circumstances, Mr. Gerson deserves to be credited with some audacity as a romancer.

✤

I have received the following letter.

Will you please tell me if the following statement is true? The writer of this note thinks it is not.

In the presence of a room full of people the other evening a man asserted that he was well acquainted with Mrs. James Brown-Potter along in the '80's when she went by the name of Cora Connely; that she boarded on the same floor that he did at the Westminster Hotel; that she then played with and in a little road company, and that she was an intimate friend of a Miss Lillian Cummings. At the same time the man gave many alleged facts (?) which I believe to be untrue.

I have always believed that she was a society woman and that her first appearance on the professional stage was in London.

There are Western people staying here who believe the man's story. If it is not true, for the sake of truth I should like to have it refuted.

AN ADMIRER OF THE MIRROR.

The story is not true—it is a tissue of lies from beginning to end.

It is just such a story as might be expected to emanate from the blatant know-it-all who is found in nearly every boarding-house—the insufferable ass who dwells in the back hall bedroom on the third floor, and who holds forth with an air of intimate personal knowledge on a great variety of subjects, but whose strong point is a remarkable collection of details regarding the private lives of the people of the stage.

He is the king of the meagre six o'clock boarding-house feast, and his ill-nourished associates are wont to regard him with more or less fear, not unmixed with pride that shows itself in the alacrity with which he is pointed out to new-comers as a personage worthy of their respectful attention.

Mrs. Potter's career as a woman of society is almost as well known as her later exploits on the stage. Even for the benefit of the Western boarders I cannot spare the space to narrate that ancient and familiar history, but my correspondent may set down his—or her—informant as an idiot.

✤

Considering the public's avid appetite for impertinent gossip, not to speak of highly-spiced scandal concerning women on the stage, and the evil readiness with which scummy theatrical journalists undertake to gratify it, it is not strange that many women of delicate sensibility shrink from the professional career, and sometimes, as in Mary Anderson's case, abandon it in the zenith of their success.

It requires courage as well as ability for a woman of refined feelings to face the ordeal that success in theatrical life has come to mean. She must make up her mind to be the target of gutter-bred scribblers and the dregs of her own profession. It is not a pleasant condition of things, to be sure, but it is the existing condition, nevertheless.

The best friends and the worst enemies of the stage are found in the journalistic ranks. It is there that the stage receives the most good and sustains the greatest injury.

✤

Rosina Vokes left the city yesterday to open her tour of the far West. She will receive in that territory a series of handsome guarantees, so that Mr. Clay is not concerned especially regarding business prospects out there, although he is of the opinion that a dull season is in store for the majority of theatrical ventures.

Instead of playing her annual engagement in New York late in the season as hitherto, Miss Vokes will come to town early in January, appearing at Daly's, and will remain for three months. She has a number of promising new plays and a capital company, and the engagement will be particularly interesting.

In other seasons Miss Vokes has rented the theatre from Mr. Daly. This year she will play on sharing terms.

✤

Mr. Mansfield's actors are always the best actors in the country until they leave him—then they are the worst.

His opinion of the abilities of a player who has resigned is so withering that it amazes the observer to think that the famous Mansfield organization ever harbored such a duffer.

Mr. Mansfield has held himself at a distance from his fellow professionals. They, on their side, are beginning to prefer it that way. One actor told me yesterday that he had received two requests from Mr. Mansfield's manager to call with reference to an engagement for the season, and that although he wants one badly he unhesitatingly disregarded both temptations.

✤

One morning last week the *Herald* printed some doggerel assailing in a disgusting fashion the collective membership of the Professional Woman's League. It pretended that this had been sung by Maggie Cline in The Prodigal Father at the Brooklyn Grand Opera House on the preceding Monday night to great applause.

An investigation revealed that the whole thing was a fake.

The verse quoted by the *Herald* was not sung on that occasion or on any other. Maggie Cline said that she had never seen nor heard of the verses and that she had too much regard for herself and too much respect for the profession and for public decency to be guilty of singing such stuff—in short, the story was a fabrication, complete and unadulterated.

Mr. Reick would do a service to his paper by "bouncing" the author of this disgraceful fake forthwith.

✤

The death of that managerial patriarch, Richard Hooley, has awakened regret in every circle of theatrical life. He stood for the best in old-time management. He was successful, prosperous, and generous.

The name of the distressed actors that he has helped out of pressing difficulties is legion. He was not prodigal of the money that he made by his sound business ability, but he had a charitable heart and a ready sympathy.

Mr. Hooley was neither a hustler nor a boomer; he made very little noise in the world, but his theatre and his investments brought him in a steady income of considerable magnitude, and he knew how to be provident. He could have bought and sold any half-dozen of the latter-day managerial Napoleons.

✤

There seems to be little doubt that Canary and Lederer will eventually get the Casino and Lillian Russell, but as the getting of the latter is contingent upon success in securing the former and as they have not yet formally obtained the theatre their announcements may be a trifle premature.

Should the project go through it will very likely prove a fortunate thing for the unfortunate Casino company.

Miss Russell is the strongest light opera magnet in the land, if not in the world. She seems to have a worthy ambition to identify herself with a better class of work than has hitherto engaged her talents. New York will doubtless encourage that ambition.

✤

One of the morning newspapers in this city is crying out for relief from the provisions of the copyright law. Because photographers have been compelled to enforce their rights in certain pictures when unscrupulous journals have infringed them this particular journal raises a shout of "blackmail" and asks that Congress shall amend the law in order that there may be no penalty for stealing the productions and creations of photographers.

A more impudent demand than this is not often made publicly. Congress is not at all likely to oblige this newspaper by legislating for the benefit of the thievishly inclined. With equal justice it might be asked to annul the copyright on press dispatches and other special matter.

The photographers have had a hard fight to secure protection. For the sake of upholding a principle and of enforcing respect for the law they have gone to great trouble and expense to secure a definition of their rights from the highest tribunals. They deserve credit for their successful perseverance and for their determination to protect themselves from pirates—journalistic, lithographic and other kinds.

✤

Last week THE MIRROR published more advertising matter than was ever before contained in one issue of an American theatrical paper. Extra orders from the American News Company completely exhausted the edition. Since the first of August there has been an immense growth in the circulation of this paper, and the prospects are that the sales of one year ago will be doubled before many weeks have passed.

This week, for the third consecutive, time it is found necessary to enlarge the size of THE MIRROR to twenty-four pages. Reference to the various departments eloquently proves that the awakened activity in theatricals is widespread.

It is not my custom to boast of THE MIRROR's gains in prosperity, but those that are now being experienced are so considerable as to be worthy, I think, of this mention.

Mr. Walker Whiteside.

His Method — A Brief Review of His Recent Engagement in New York.

Two new stars appeared suddenly in the dramatic firmament last season, and in both we enjoyed the revelation of great genius. I admit that I was among the many who were slow to recognize the grand ability of the greatest of the tragic artistes—Eleonora Duse, and also that I was charmed and won by her acting; nor was I less moved or enthusiastic when I found myself face to face with an artist of my own land—Mr. Walker Whiteside. Mme. Duse and Mr. Whiteside appeared almost simultaneously in New York. While cheers greeted both and the wildest enthusiasm prevailed at every performance, the audiences were not large and the critics did not come out with unbounded praise until close upon the last nights of their engagements. Mme. Duse was not heralded by baskets of advance notices, nor was Mr. Whiteside; but their art triumphed, and two crowns were won.

For the artificial, nature was substituted; for bombastic acting, intensity and soul. The appearance of these two artists will make last season memorable.

One had the advantage of perfect surroundings; the other stood practically alone, without proper scenic effects, and a hundred things that go to assist a star, yet he bravely faced his auditors, and by sheer intelligence, power and genius surmounted all these difficulties, gained our respect, appreciation, applause and cheers.

As far as I know Mr. Whiteside had not an acquaintance in New York; his name was unfamiliar even to those who have a wide knowledge of all theatrical affairs. His first night's audience was composed for the most part of people who had come to his theatre out of curiosity (myself included) and to scoff at the vain attempts of a reckless man. But we remained to enjoy and to spontaneously vociferously admit that Mr. Whiteside had won an everlasting place in our hearts. For his Hamlet breathed his sorrows to our ears, and we wept with him; in the religious utterances to his mother he struck so subdued and tentative a tone that we felt with her the sting of conscience. When he fell at the feet of the Priest and grasped his robes at the grave of Ophelia, with tears streaming down his blanched cheeks, and cried aloud to him in heartrending tones "What wilt *thou* do for her?" we knew his meaning, his unspoken prayer.

Nor did we stop at his Hamlet alone for the suggestion of Warwick and Machiavelli which he lent to the character of Richelieu together with the exalted dignity with which he invested the Cardinal, together with his subtlety, by-play and power won him still a higher place in our esteem.

Mme. Duse is Italy's—Mr. Whiteside ours. We will rejoice at the coming of the former into our midst again, and we will be proud of our own scholarly and intelligent interpreter of the characters drawn by the great masters. And here let it not be out of place to speak at some length of the originality of treatment by Mr. Whiteside of the two characters he impersonated during his late engagement in New York.

When he first appeared as Hamlet the audience was cold to him, but warmed up as his purpose was unfolded. This character is the crucial test of histrionic genius and by his impersonation of it Mr. Whiteside must stand or fall. In analyzing his acting it is well to begin with his method. This is what we saw. An actor with a slender figure garbed in deepest black, that hung loosely to the feet; with a strong and handsome face lit up by a pair of large expressive eyes; dark brown curling locks clustering about the neck; a voice of surpassing sweetness and power which in the play-scene rang like the cry of an avenging spirit. As the play proceeded the slender prince of the outspoken grief seemed almost to grow and strengthen in outline as his sorrows became more and more mixed with the ghostly, terrible features which crowd so fast his experience. That the impersonation was not a commonplace or traditional one the audience discovered and declared early in the evening. The interview with the Ghost seemed to puzzle those spectators who had expected that the citadel of their emotions was to be stormed at the outset. The crouching posture of Hamlet as he listened to the ghost's story; the blanched cheeks and flashing eyes; the gradual raising of the sword, the kissing of its hilt, the right hand raised in oath at the Ghost's dread command, "*If thou hast nature in thee, bear it not*," made so weird a picture as to last forever in the memory.

The gleaming wit and the cold courteous sarcasm in the passage with the King and Polonius strengthened the high opinion of his acting his auditors were commencing to have. His rendering of the soliloquy at the end of the second act was superb because of the intensity of feeling and suppressed passion put into it. His reading of the famous soliloquy, "To Be," etc., has never been surpassed by latter-day actors, if approached. At that moment the audience saw a man whose face and very appearance betokened a heart torn by conflicting emotions. With hair disheveled and trappings disarranged, he wandered almost blindly upon the stage and fell, like one exhausted in brain and body, into a chair, and without one gesture, not raising his voice once out of a monotone, his face alone revealing the sudden transitions of thought, he brought new meaning to the situation and dispelled any further doubt as to his being a remarkable artist. The utter weariness of life he expressed in the tones of his voice and the expression of his face as he said in reply to Ophelia's question, "I humbly thank you well," was communicated forcibly to his audience. The commingled hate and exultance in the tones of his voice (which here for the first time he threw forth in almost its full volume) at the digist of King and Court in the player-scene, aroused his audience to the wildest enthusiasm, so remarkable is his magnetism.

So much for this grand impersonation. If many did not recognize the true worth of this actor it was not the actor's fault. Some of his critics were inclined to touch lightly on his merits; many of his fine points, his original readings and bits of business went unnoticed save by those who threw aside at once all prejudice and studied carefully his every move and method.

Since in the above I have conveyed to the reader the actor's method, a few words will dismiss his Richelieu.

In this role he held his audience's attention from his entrance to his exit. Through his original conception of the historical character, his wonderful imagination and transcendent genius, he reproduces the great Cardinal in all the political cunning and grandeur of his statesmanship. The delineation is complete. The individuality of the actor is lost in his art. In the "Curse of Rome" the audience is swayed (and none who saw him in this scene will deny this fact) by the voice, eloquence, and commanding and defiant personal power of the aged Cardinal.

All through the third act of the play Mr. Whiteside brought out grandly, though with great softness in light and shade, the superstition working in the heart of the powerful Minister of France. "My omens lied not!" "The stars have said it." "The very darkness lends itself to fear, to treason."

These lines were read each time as if he were communing with some warning spirit hidden in his soul; the restless turning of his head; the nervous tremor of the thin white hands; the priestly gentleness of the step all combined lent to this act a weird charm, magnetic in its effectiveness.

Hamlet and Richelieu—these were the two characters which Mr. Whiteside selected in which to fill his New York engagement; while others were advertised in which he was to appear, they were not produced. Possibly, managerial tact had something to do with this. But we have seen what we *have* seen, and from that we judge the actor.

Is not this attractiveness due to the effect of high histrionic endeavor, the result of poetic talent, linked with a genius for laborious effort, and also the development of self-reliant originality in an actor endowed with an intelligence, inspired with an ambition and a will to portray his own ideals by an art purely his own?

To my thinking it needs only a perfect staging of the several plays embraced in his repertoire, an engagement in New York of some noticeable length together with a supporting company of excellent worth to give to this country a tragedian at whose hands the greater masters' masterpieces will not suffer, but rather flourish and grow in popularity.

I am not given to gush, but I state that in an experience at the theatre covering a period of twenty years I have never seen an actor with such a clear-cut and luminous comprehension of Shakespearean text. I am glad to note through the columns of several prominent periodicals and newspapers that I am not alone in my opinion formed of Mr. Whiteside's acting.

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Star.—The Lion's Mouth

Play in four acts, by Henry Guy Carleton. Produced Sept. 11

Paul di Novara	Frederick Warde
Julio	H. A. Langdon
Claudis	H. C. Barton
Bonatesta	Charles Charters
Marco	Howard Kyle
Gregorio	Charles Clark
Ugolini	C. D. Herman
Francesco	Louis James
Fabia	Miss Everett
Lenora	Elythe Chapman
Marcella	Fanny Bowman
Lucia	Miss Raymond
Franchetta	Dora Grundman

A compliment was conveyed to Henry Guy Carleton in the large audience that witnessed the first metropolitan production of The Lion's Mouth at the Star on Monday night that must alone have satisfied a hope deferred. And the spontaneous and hearty applause of that audience confirmed the judgment of intelligent communities that had endorsed the play so strongly as to warrant its dignified and circumstantial presentation here.

One of the first heirs of Mr. Carleton's invention, it is safe to say that the Lion's Mouth will remain one of his proudest. It breathes all the earnestness and high purpose that characterize the early work of a zealous and conscientious writer. Since it was written Mr. Carleton has done dramatic work far less worthy, perhaps because the demand discouraged that which his fancy preferred.

The story of the play has been told in these columns, and the presentation at this time does not call for detailed treatment. Yet a few things must be said in honor of a drama so noteworthy.

Few writers for the stage to-day have the courage—and fewer still possess the ability—to picture acceptably for theatrical purposes scenes so remote and romantic as those that form this play. The dramatic giants have wrought in such atmospheres to such effect that their labor appals the modern dramatist.

But when courage is supplemented by reasonably symmetrical, seemly and interesting performance, as it has been in this case, praise is due—a greater measure of it, probably, than the respecters of tradition and the believers in the past will be willing to vouchsafe.

The Lion's Mouth is remarkable for its display of a great diversity of character in a series of scenes in which light and shade are for the greater part most skillfully blended; for the steady march of its main incidents to a most effective climax; for the preservation of an antique atmosphere throughout; and not least, for its lines, which are remarkable.

Mr. Carleton's blank verse is not a measuring of mere vaporings. It is poetic, thoughtful, philosophic, expressive, and therefore impressive. The greater part of it means something vital to the incident, or it is relatively sentimental.

The love incidents of the play are notable for a quickness of impulse and result akin to Romeo and Juliet, yet distinct to their environment. But they suggest—if they do not display—at least subordinately—fickleness instead of fidelity. And this would seem to be the play's chief fault, from a sentimental standpoint. Perhaps they are true to modern nature.

The play was handsomely costumed, beautifully pictured, and its main figures were acted with integrity and force. Mr. Warde was never seen to better advantage than in the part of Rinaldo. Mr. James was effective as Francesco. Mr. Kyle, called upon short notice, personated Marco with spirit and ease. Miss Chapman was a handsome and earnest Lenora, and the minor parts were generally well taken.

The audience enjoyed the performance greatly.

Park.—The Rising Generation.

Comedy in three acts, by William Gill. Produced Sept. 11

Martin McShayne	William Barry
Dionysius O'Hara	James H. Manning
Elwood Van Tyke, Esq.	Samuel M. Forrest
John Connolly	Richard F. Sullivan
Tommy McShayne	Harry M. Welch
Ferdinand Van Tyke	Harry W. Fenwick
Elinor Van Tyke	Lillie H. Lindeman
Elsie Connolly	Lydia Barry
Flossie McTaggart	Eva Butler
Mamie Golden	Louise Valentine
Johanna McShayne	Annie Mack-Berlein

The Rising Generation is the latest output of William Gill, author of Our Goblins, Adonis, and Old Jed Prouty. William Barry has used it as a spring-board from McKenna's Flirtation. It is a fabric of episodes which give Mr. Barry's humorous proclivities full swing.

The Rising Generation contrasts capital and labor to the advantage of the latter. The aristocrats are either numskulls or villains, and the plebeians are both generous and acute. It may not be necessary to add that Mr. Gill favors the plebeians more and more until the end of the piece, when finally they are better stocked with the good things of life than are their rivals.

The Rising Generation is not an artistic but a convulsive success. The audience at the Park on Monday became almost hysterical with laughter.

Mr. Barry plays the part of an aqueduct employé who becomes a contractor. He has the best lines in the play and he makes the most of them.

Annie Mack-Berlein and Lydia Barry were the cleverest members of the excellent supporting company.

There is much rollicking music and local scenery in the piece, which will be a "go."

Lyceum.—Sheridan.

Comedy drama in four acts by Paul M. Potter. Produced Sept. 4.

Richard Brinsley Sheridan	E. H. Sothern
David Garrick, Esq	Charles Harbury
Michael Kelly, Esq	R. Buckstone
Dr. Thomas Linley	C. P. Flockton
Captain Mathews	Morton Selten
Captain Paumier	Samuel Sothern
Mr. Harris	John Findlay
Mr. Barnett	Tullis Marshall
Anatole	Howard Morgan
Philip	Ernest Tarleton
Miss Elizabeth Linley	Grace Kimball
Miss Dorothy Neville	Marion Giroux
Lady Ersame	Kate Pattison-Selten
Lady Shuttleworth	Fanny Addison-Pitt
Mrs. Mathews	Rebecca Warren

In Sheridan; or, The Maid of Bath, produced last week at the Lyceum Theatre by E. H. Sothern, Paul Potter, its author, has attempted to make out of incidents in the dramatist's life and scenes and characters in his comedies a comedy-drama reflecting the customs and manners of a century ago as gleaned by Sheridan himself, and Mr. Potter has interwoven with this a rather improbable love story that implicates almost all the characters in the play.

In the first act Sheridan is shown to be a profligate, and improvident. He is introduced to Elizabeth Linley, the Maid of Bath, and through the assistance of a friend, who gives him a "good character," he becomes secretary of Miss Linley's father, a Bath musician, and a member of the household. A Captain Mathews, of the Welsh Fusileers, who is the villain, and who is therefore in love with Miss Linley, is ordered, as is usually the case with villains, to "foreign parts." In order that upon his return he may still find Miss Linley fancy free, he deceives Sheridan into believing that there has been a clandestine marriage between Captain Mathews and Miss Linley, and he asks Sheridan to guard her from other men during the trip to "foreign parts." All this is in the first act.

In the second act, which takes place in Dr. Linley's library, a woman in black, who turns out to be none other than the deserted wife of Mathews, appears and makes herself known to Sheridan by means of love-letters from Mathews. She takes her departure and for no explained reason returns, and by a *coup de théâtre* Dr. Linley and the members of his household flock upon the scene and mistake Mrs. Mathews for the wife of Sheridan.

The third act represents the manager's room at Covent Garden on the occasion of the first night of The Rivals. There is an extraordinary similarity between this act and the green room scene in Adrienne Lecouvreur. In each case anxiety as to the fate of a play supposed to be acted, is intermingled with a love interest, and in each case, various characters of the town are introduced into the green-room.

That The Rivals was a failure on its first night in London is history. In Mr. Potter's play it is made the acme of Sheridan's misfortunes: he had been deceived by the man he had supposed his best friend, he had been spurned by Miss Linley when the woman in black appeared upon the scene—heros never explain matters when the villain is involved in them; and his masterpiece has been hooted from the stage. As a slight balm, Sheridan challenges Linley to fight a duel and the last act is taken up with the duel, which is fought in the dark, and in which no one is injured, and with a confession by the Captain and the announcement of the forthcoming marriage of Sheridan and Miss Linley.

Mr. Potter has been especially clever in one respect: he has put his best two acts last. The first two acts have a paucity of incident, and with the exception of a scene in which Sheridan banters with Miss Linley and her poor relation, Miss Neville, in a vain effort to know which is which, without disclosing his ignorance, they fall almost flat. But in the green-room scene, there is bustle and quite a little clash of interest, and in the last act, which is in a minor key, there are several charmingly sentimental scenes between the hero and the heroine.

The dialogue is brisk but often impudent where it is meant to be simply caustic. By associating it so closely with The Rivals, which abounds with flashes of wit, Mr. Potter puts his own play into rather unfavorable comparison.

There is good material, however, in Sheridan, and in the gorgeous scenic setting which E. G. Unitt has given it, and as acted by Mr. Sothern's company, it should make an excellent addition to Mr. Sothern's repertoire. Seldom have we seen a more superb production on the New York stage. It is in perfect taste.

Mr. Sothern's performance of the title role is marked by a romantic deportment, variety, and appropriateness of gesture, and a subtle delineation of the joyous and pathetic emotions of the character.

As Miss Linley, Grace Kimball appears in several beautiful gowns. Miss Linley or any other woman would undoubtedly be delighted to look as Miss Kimball looked in the play. She acts intelligently and buoyantly, but it is to be hoped that she will throw a little more force into her enunciation.

Marion Giroux, as Miss Neville, is arch and supple, a comedy element. Roland Buckstone makes a good deal of the colorless part of Michael Kelly, and Morton Selten makes the character of Captain Mathews quite human. As the original of Mrs. Malaprop, Fanny Addison-Pitt is highly entertaining, and Kate Pattison-Selten, as a pump-room gossip, plays with her usual discretion.

Niblo's.—A Trip to Mars.

Spectacular play in four acts by Robert Breitenbach, with music by Fritz Krauss. Produced Sept. 5

Jimmie Spaetzle	Franz Ebert
Leila	Bertha Jaeger
Short	Adolf Zink
Miss O'Connor	Ida Mahr
Mr. Jolson	Max Walter
Mr. Baring	Christian Pons
A policeman	Ludwig Merkel

Niblo's Garden reopened on Tuesday night under the management of Carl and Theodor Rosenfeld. The attraction was A Trip to Mars. It is a spectacular play, with a great variety of scenes and several ballets, devised by Robert Breitenbach, and calculated to put before the public, in a new and entertaining way, The Liliputians.

A Trip to Mars is a very elaborate production. The action occurs in an auditorium and observatory, a blue grotto, a machinery hall, in the clouds, in front of the *Herald* Building and finally on the dome of the *World* Building. There is an elaborate plot, which is given in detail in the programme, but which does not figure, to any great extent, in the performance.

It seems that a certain Professor Heddison has found ways and means to get from this planet to Mars. It is through a mysterious cabinet. The large-sized people in the play enter this cabinet, after having swallowed a pill, and reappear in the shape of Liliputians. Shortly afterwards they are started on their long trip, and then it is that the allegorical ballets and tableaux begin.

The scenic effects are stunning. The blending of colors in the costumes and scenery is harmonious and beautiful, and the incidental music is much better than the average of its kind.

A Trip to Mars is quite as entertaining and much more pretentious than either The Pupil in Magic or Candy, the two pieces by Mr. Breitenbach in which we have already seen the Liliputians. Although the dialogue is spoken in German the pantomime of these remarkable dwarf actors is so graphic that the various episodes are easily understood by any one unacquainted with that language; and they were understood all last week by audiences that overflowed the immense auditorium of Niblo's.

Franz Ebert, the principal comedian of the company, evoked, as he always does, roars of laughter by his comic miniature self; and Adolph Zink as a detective and reporter, and Bertha Jaeger, as a variety actress, also caused considerable mirth.

The piece will run for eight weeks at Niblo's, and the indications are that there will be packed houses throughout that time.

People's.—In Old Kentucky.

Comedy-drama in four acts, by C. T. Dazey. Produced Sept. 11.

Frank Layson	H. J. Wolfe
Col. Sandusky Doolittle	Burt G. Clark
Horace Holton	William McVay
Joe Lenoy	George W. Deyo
Reb	Charles K. French
Sam	Burt Grant
Cæsar	J. W. Bricher
Brutus	Scott Williams
Madge Brierly	Bettina Gerard
Barbara Holton	Edith Athelston
Alathea Layson	Lottie Winnett

A throng crowded the People's on Monday to witness the first production of In Old Kentucky.

The play is vividly written and picturesquely arranged, and is filled with startling and exciting effects, not the least being the sensational finale of the first act. There is an amusing comedy underplot.

The part of Col. Doolittle was excellently acted by Burt Clarke. George W. Deyo played Lorey admirably, and Charles K. French was good as an old negro servant.

Bettina Gerard was admirable as a rustic mountain girl and Edith Athelstone clever as Barbara.

H. J. Wolfe supported his part of Frank artistically.

There is a race scene and a fire scene of sensational character in the play. The scenery, painted by John H. Young and Joseph Hart, is of more than ordinary excellence, one front drop, especially—a street scene in Kentucky by Mr. Young being a gem of scenic art.

The play is well constructed, well written and well acted, and it is destined—to judge from its enthusiastic reception last night—to enjoy a full measure of success.

Grand Opera House.—Shamrocks.

The picturesqueness of that always pleasing play Shamrocks and the charming personality of that sweet-voiced player, Chauncey Olcott, served to attract a good-sized audience to the Grand Opera House on Monday evening.

This drama has lost none of its freshness by frequent repetition. Its humor and pathos, its crisp dialogue, and its interesting situations give as much satisfaction now as when first presented.

Mr. Olcott as Terrence Dwyer gave a smooth performance, and his vocalisms were much applauded. His supporting company includes, Fred J. Butler, Palmer Collins, W. H. Burton, Rene Perselle, Blanche Ring and Emma Stevens. Next week, Spider and Fly.

Jacobs'.—The Fay Train.

The Fay Train, a melodrama of the realistic order, attracted a large house at Jacobs' on Monday night. This play has been repeatedly seen on the East side and has never failed to draw. Florence Bindley, the bright little star of this production, is a clever soubrette, and her impersonations of Bessie Burton and Foozy, the boy detective, were given in her usual charming and graceful way. Her songs and dances were heartily applauded. The supporting cast is good, the members generally acquitting themselves with credit.

Koster and Bial's.—Ballet and Vaudeville.

The capacity of the Manhattan has been tested every night since Koster and Bial opened it. Delaur and Debrimont, operatic duettists, and Mlle. Ena Bertoldi, contortionist, are new features this week. The ballet, Versailles, is still a marvel. Carmencita dances to great applause, and the other features are unmistakably popular. Sunday evening concerts will be made a feature during the Fall and Winter.

Tony Pastor's.—Variety.

Tony Pastor's bill is attractive this week. Alice Conroy and Edward Clark, who make their first appearance in this country, head the list and are very clever. Little Sadie, whose American debut was also made on Monday night, served at once as a serio-comic and character artist. Nellie L'Estrange, Phyllis Allen, Sam Collins, Vinie Henshaw, Cyrene, the artistic little Harrison Sisters, Lillie Western, Dan McCoy and Jessie Hay, Bob and Kittie Emmett, and Fred J. Watson, the dog trainer, make up a strong list of performers.

At Other Houses.

Manager Hanley reports that the original success of Dan's Tribulations has been surpassed by the revival at Harrigan's.

The prosperity of 1492 at Palmer's seems to increase, and it has steadily been great.

The Other Man continues at the Garden.

New features have been added to the patronage of Panjandrum at the Broadway.

Jane continues at the Standard, with Loie Fuller as a supplemental show.

Old friends and new consult The City Directory at the Bijou.

The success of In Mizzoura at the Fifth Avenue is pronounced.

Liberty Hall is nearing its second month at the Empire.

L'Enfant Prodigue remains at Daly's, an artistic treat.

The Black Crook steadily prospers at the Academy.

Having run out the Summer, The Prodigal Daughter has entered upon new success at the American.

The bill at the Imperial Music Hall remains an excellent one of vaudeville.

THE BROOKLYN THEATERS.

Amphion.—Lillian Lewis.

Credit Lorraine, one of a repertoire of three plays which the Lillian Lewis company have booked for the Amphion this week, was produced before a crowded house at that theatre last night. Mohamed Basher, an Arab, presented the dance of Arabia and the Amphion orchestra performed the Midway Plaisance Overture. Credit Lorraine will be played to and including Wednesday evening's performance, Therese Raquin on Thursday evening and Lady Lil the balance of the week. Next attraction, The Span of Life.

New Park.—The Ensign.

The Ensign was the attraction at the Park on Monday night, and, as usual, woke the audience to enthusiastic applause. Important roles are assumed by Stephen Grattan, William McVay, Atkins Lawrence, George Wright, Paul Gilmore, Charles Stanley, Mrs. W. G. Jones, Maribel Seymour, Edith Wright, Marion Goldman, and Florence Wright. Stuart Robson in The Comedy of Errors is next week's attraction.

Columbia.—Frou-Frou.

Marie Wainwright was greeted by a good house last night at the Columbia, where she began a week's engagement, presenting Frou-Frou. Camille will be given on Thursday night and at the Saturday matinee. On Friday evening The Social Swim will be presented for the first time. Next week, A. M. Palmer's New York company will appear in a special repertoire.

New Empire.—Hallen and Hart's Idea.

The Idea, Hallen and Hart's latest success, was given at the New Empire last night. It is a comedy with music, and includes humorous characters and incidents. A large audience showed appreciation of the piece by generous applause. Walter Sanford's Flag of Truce, next week.

Novelty.—The Fire Patrol.

The Novelty attracted a crowd last night at the opening performance of The Fire Patrol. Real water, the fire engine, the locomotive and the Homestake Stamp Mill in full operation pleased the audience. The cast includes W. W. Bittner, James Wall and Edwin Mordant. The Fair Rebel, in place of Money Mad, originally booked, is promised for next week.

Grand Opera House.—8 Bells.

Eight Bells, with the Brothers Byrne in their agile characterizations, began the week at the Opera House.

The piece has been enlarged and improved, and there are many enjoyable added songs and dances. Next week, John T. Kelly in McFee of Dublin.

Haines' Star.—The Fat Men's Club.

The Fat Men's Club created uproarious merriment among the habitués of the Star last evening.

SLAVES OF GOLD.

Elmer Grandin, the popular character actor now meeting with such remarkable success in A. V. Pearson's patriotic drama The White Squadron, has just signed a five years' contract with a well-known theatrical firm whereby he is to be featured in the forthcoming production of the spectacular play, Slaves of Gold.

Manager Staunton has selected this spectacle as the opening attraction at the Grand Opera House next season. All communications concerning time, etc., should be addressed care of this office.

ZEB.

Manager Harry Hardy has got a winner in the comedy-drama, Zeb. It has done a phenomenal business in every city visited this season. The performance pleases everywhere, and has not received one adverse criticism. The comedy is uproariously amusing and replete with excellent specialties. The mechanical effects, besides the great World's Fair scene, aid materially in making Zeb a go.

ZEB

THE MOST SUCCESSFUL OF ALL HONEST COUNTRY DRAMAS.
WRITTEN BY SAM YOUNG—PRESENTED BY AN EXCELLENT CAST
MISS GRACE SHEARER as "Sis Hopkins."
Indiana, Ohio, Kentucky and Tennessee fair time to touch. Records broken for openings in every city played.
Not one old worn out effect used. Everything New.
The Natural Gas Scene. The Burning of the Barn. 16 x 30 Feet Scenery used in the Great World's Fair Scene.
Managers do not have to take any chances with "Zeb," it's sure.

WILLIS C. BOYER, Representative.

ZEB

HARRY HARDY, Manager, as per Route.

OBITUARY.

Richard M. Hooley, familiarly known as "Uncle Dick," the veteran theatrical manager, died in Chicago last Friday afternoon, from the effects of an operation performed for cancer of the liver. He is survived by a widow, who is very ill, and two daughters. The deceased was born in Ballina, County Mayo, Ireland, on April 13, 1822. His father was a merchant, and Richard was well educated in Manchester, England, the intention being to make him a physician. His tastes were in other directions, however, and he took up the study of music and became a skilled violinist. In 1844 he came to New York on a pleasure trip, and his musical ability becoming known he was engaged by E. P. Christy as musical leader of his minstrels. After he had been with Christy two years, Mr. Hooley became a manager himself. In 1848 he took a company to England, opening in Her Majesty's Concert Rooms, London. He toured England, Ireland and Scotland, crossed to Brussels, and was everywhere successful. Returning to this country in 1853, Mr. Hooley during the next two years managed various companies. In 1855 he assumed the management of the Maguire Opera House in San Francisco, with Tom Maguire. Here he directed the professional work of James Wallack and Mrs. Wallack, John Wood and Mrs. Wood and other celebrities. In 1858 he returned to the East, and a year latter opened with his old manager, Christy, at Niblo's, a minstrel company that subsequently became known as Hooley and Campbell's Minstrels. The excitement attending Lincoln's election forced this organization to take to the road, and in 1861 the company disbanded in Philadelphia, Mr. Hooley returning to New York. In the Fall of 1862 Mr. Hooley opened a theatre in Brooklyn with Hooley's Minstrels. This organization continued successfully for a long time, and in seven years cleared $300,000 for its manager. In 1869 Mr. Hooley removed to Chicago, where he built Hooley's Opera House. This proved successful, but the great fire of 1871 swept it away. Mr. Hooley had but a short time before leased the house and retired with a competence, but this loss, amounting to $180,000, forced him again into active business. His present theatre was opened in 1872. Four years before he had established Hooley's stock company. Mr. Hooley's Brooklyn Theatre remained under his control until 1878, when it was given up in order that he might confine his attention to his Chicago business. He is said to have built, remodeled and managed more theatres than any other man in this country. He last season celebrated his quarter centennial of management in Chicago. In 1850 Mr. Hooley married Rosina Cramer, in this city. They had four children—Rosina, Grace, Mary and Richard—the eldest and youngest being dead. Mr. Hooley's wealth is estimated at $400,000, mainly consisting of his theatre and residence in Chicago and real estate in New York.

The sudden death of Charles W. Seanor was a shock to his scores of friends in New York and Philadelphia. Mr. Seanor was born in Pittsburg, Pa., and was thirty-one years of age. He began his career as assistant treasurer of the Opera House in that city, and afterward served as treasurer for other theatres. He came to New York six or seven years ago and acted as agent for a number of attractions, the past two seasons with W. A. Edwards, who seemed greatly attached to him. Mr. Edwards only a few weeks ago made Mr. Seanor his general representative, with the Romany Rye as his particular attraction. Mr. Seanor was popular with newspaper people and managers throughout the country and had hosts of friends everywhere both in and out of the profession. He was not robust. When attacked by a severe case of cholera morbus his system could not stand the strain and death followed. He had been in Philadelphia last week in advance of the Romany Rye, returning to New York on Tuesday. Not feeling well, he went to his room on Fourteenth Street on arrival. At 4 A. M. Wednesday his death occurred. Mr. Seanor was a member of Lawrence, Mass., Lodge, B. P. O. E. T. A. Sweeney, a representative of that lodge, together with W. A. Edwards, attended to the arrangements and paid all the expenses incidental to his illness and burial. The father who is prostrated with grief, came on from Pittsburg and returned to that city with the remains, which were interred on Sunday.

George C. Bowers, who has been one of Daniel Frohman's most valued managers, died at the Summit Hotel, Catskill Mountains, last Wednesday after a brief illness. Mr. Bowers was in commercial business up to 1889, when he was induced by the Lyceum manager to take the management of his Charity Ball company. Last year he took charge of Mr. Sothern's company, and was to take that organization out this year. He was a general favorite, well liked and at the end of last season was presented by Mr. Sothern and his company with an elaborate silver toilet set as an evidence of their esteem.

Adan Itzel, Jr., the musician and composer, died last Tuesday in Baltimore, of consumption. He was but twenty-nine years old, yet he played every orchestral instrument, and was associated with orchestras, either as leader or performer, almost from childhood. In 1890 he was admitted to the staff of professors in the Peabody Conservatory. Mr. Itzel was a prolific composer. His greatest popular success was the Tar and the Tartar.

Christopher Christopherson, in advance of Barnum and Bailey show, died in Rochester last Friday of apoplexy.

CASINO NOT YET LEASED.

Reports that Thomas Canary and George W. Lederer had leased, or were about to lease, the Casino for Lillian Russell, and that the queen of comic opera was to resume her reign at the scene of her former triumphs, have been current.

It was announced in the daily papers that Canary and Lederer had applied to the receivers of the New York Concert Company and that they were quite certain to obtain a year's lease of the Casino for $38,000, with a privilege of extending the time. Application was to be made to Judge McAdam, of the Superior Court, it was said, for an order enabling the receivers to sign the lease.

But Guggenheimer and Untermyer, attorneys for the bondholders, intervened, and declared that the lease could not be granted on the terms proposed. Lawyer Untermyer said his firm represented a majority of the first mortgage bondholders, and they had not been notified of any application for a lease of the Casino. Mr. Untermyer said his firm would be sorry to prevent Miss Russell from obtaining a lease, but "business is business, you know."

Up to latest advices the Casino had not been leased to Canary and Lederer. Rudolph Aronson, when seen by a Mirror reporter yesterday, said that $38,000 a year was not a fair price for the lease. Mr. Aronson thought $50,000 or $55,000 was a fair figure. He thought that Canary and Lederer would not obtain a lease for $38,000. There are $30,000 due as taxes on the building, and that amount will have to be paid in October, as the building will revert to the Bixby estate, the owners of the site, under the terms of the ground lease, which has eight years to run, provided the taxes are paid by the leaseholder.

Mr. Lederer was in Pittsburg yesterday and no proceedings were taken to obtain an order from the court for a lease. It is very likely that when the application is made the bondholders' attorneys will step in and demand that the lease shall not be given without due notice, and not on the terms offered by Canary and Lederer.

Receiver Cutter was in favor of granting a year's lease to Canary and Lederer, and said that if the urgent debts outstanding against the company were not paid by Oct. 1, the property would be taken by the Bixby estate and the New York Concert Company would be wiped out of existence. Mr. Cutter was annoyed to hear of the objections raised by the bondholders and the Aronsons.

THE COUNTRY SQUIRE.

On Saturday a new play entitled The Country Squire, by Charles A. Krone, was produced at the Academy in Newburg, N. Y., for the Elks' benefit. The house was filled, and from the beginning to the close of the performance resounded with demonstrations of approval. The leading character of the play, a quaint and homely one, was Squire Tobias, played by Archie Boyd. Mr. Boyd's peculiar talent in this line has been evinced during the past four years by his masterly performance of Joshua Whitcomb in The Old Homestead. The Country Squire is a domestic drama, and resembles others of its class in that it draws its inspiration from American country life, but it differs essentially from all in the selection of its locality, its characters, and its plot. It is especially notable for the absence of so-called "gush" and vulgarity of language or situation. The lovers, of whom there are two pairs, speak and act like sensible people, the comicalities are simple and inoffensive, and the sentiment, though effective, is devoid of bombast. The story is clearly told, and the details are shown with a skill and boldness that ought to make the play successful. The scenery, by L. H. Seavey, is handsome and appropriate; the company is efficient, and an excellent quartette of singers is heard to advantage.

MIRROR CALLERS.

Among those that called at The Mirror office during the past week were: Sadie Martinot, George C. Boniface, Madame Cottrelly, Robert Hilliard, Fred. Hallen, James Jay Brady, Grace P. Atwell, G. W. Knowles, Myra C. Brooks, H. M. Ravenscroft, Madge Edwards, J. Graham Slee, Kate Weston, Helen Gilmore, Mrs. Bobby Gaylor, Grace Ogden, William Hatch, John W. Jennings, Henry J. Morgan, Murray Woods, Lillian Hadley, Julian Greer, Clara Moore, Helen Stuart, Charles B. Cochran, George F. Hall, Mrs. Blake, Coralie Clifton, Harry St. Maur, Ida Orme, Arthur Forrest, Adelaide Fitz Allen, W. F. Henderson, Eleanor Merron, Charles Klein, Margaret Devereaux, Arthur Hoops, G. C. Olmstead, Joseph P. Conyers, Emerson Knowles, Andrew Robson, Mrs. Frederick Marsden, Stella Madison, Barry Johnstone, Ella Hunt, Adele Clark, Kate Mayhew, John Archer, Francklyn Hurleigh, W. E. Horton, Katherine MacNiel, Joseph Frankel, Arthur Earle, Maud Madison, Lavinia Shannon, Giles Shine, Stella Chase Ainsworth, Florence D. Kellogg, Eleanore Barry, Collin Kemper, Francis Neilson, Edith Kenward, George W. Leslie, Lillian Lewis, Howard Kyle, Alice Fischer, C. T. Dazey, and Edward Rochelle.

UNIFORMS THE LATEST.

It is said that Richard Mansfield has decided that all the actors in his company shall wear uniform. This decision caused a buzz of conversation at the American Theatrical Exchange yesterday. The moment actors sign with Mansfield they become subject to his orders. "Why not?" Mr. Mansfield is reported to have said. "My company comprises so many people that I would not be able to recognize them otherwise.

"If I see fit to wear the uniform of the Emperor Napoleon, who has a right to hinder? The minor men in my support will dress as privates, and the more important members will be costumed as officers. The women of the company will dress as daughters of the regiment."

MANAGER WILBUR'S ANSWER.

In an interview in these columns George W. Lederer recently charged that the Wilbur Opera company was producing Erminie under the title of The Two Vagabonds, and introducing "The Prodigal Son," and Seabrooke's "Song of All Nations" from the Isle of Champagne. Manager Wilbur answered these accusations in St. Paul the other day.

"We have been playing The Two Vagabonds ever since it was published," he said. "We have not advertised it as Erminie. That we have a perfect right to do this was shown in Cleveland two years ago when an injunction was served on us. We defeated the injunction, and recovered $1,500 damages from Frank W. Sanger. Erminie is cribbed from Robert Macaire. It is identically the same thing, word for word, only there is murder in Robert Macaire, and this is cut out in Erminie.

"So far as 'The Prodigal Son' is concerned, it is an interpolation in The Isle of Champagne, and belongs to Bill Nye's Cadi. The song was written by William Furst, and to this day he has not received a cent for it. The 'Song of the Nations' belongs to The Isle of Champagne. Whether we have the right to use it, I do not know, but the courts have decided that a song which is published is dedicated to the public, and on that assumption we have used it."

HILLIARD AND ARTHUR COMBINE.

"Thanks to the kindness of Nat C. Goodwin, with whom we have made most favorable arrangements," said Robert Hilliard yesterday, "Paul Arthur and myself will go on tour in a few weeks in The Nominee. This is the comedy, you remember, which ran about 150 nights several seasons ago at the Bijou Theatre in this city. It is a screamingly funny piece, and as it has been acted little out of town, we believe that in it we have a strong magnet.

"We shall play only in first-class theatres. Managers in various large cities have telegraphed offering time. Our aim is to make the production artistic and as full of 'champagne' as is possible.

"Mr. Arthur will play the part of the secretary, which he originated in this country, and I shall appear as Jack Medford, the nominee.

"We have just engaged our supporting company. Olive May, last season with Stuart Robson, will be our leading lady, and among the others are Gus P. Holbrook, Walter V. Woodall, Fanny and Nellie Young, and Ida Bell.

"Anderson Reed, our manager, has been ten years manager for Frank Sanger and for T. Henry French and for us at the American Exchange. He is now booking time."

THE McGIBBENEY OPERA COMPANY.

The McGibbeney Opera company, managers of the McGibbeney company, with a large supporting company, new costumes, scenery and effects, make a special bid for favor this season, appearing in Offenbach's The Princess of Trebizonde. The production is complete and attractive.

MISS BENNETT GOING ABROAD.

When Janauschek's Standard Theatre has finished its run at the Standard Theatre, Johnstone Bennett will go to Paris, where she is to enter the Conservatoire to study until Spring. In March she will return to this side and originate a French character part in a new production.

CUES.

Mrs. L. Crander's A Duel of Hearts was produced by Maida Craigen and Frederick Paulding at New Rochelle last Friday with promising results. They have embarked upon their tour.

The receipts of 1492 at Palmer's touched four figures every night last week.

The mounting of Sheridan at the Lyceum is an artistic triumph. Manager Daniel Frohman is entitled to great credit for the beauty and completeness of the production.

A. H. Canby feels confident that Erminie will repeat its old success when it is seen in its new dress at the Broadway.

To a Chicago interviewer Georgia Cayvan said the other day: "There is in New York a dramatic critic who is a master of English, but he has cultivated his tastes to such a pitch that he no longer sees merit in anything." Who is he?

The season of Henry E. Dixey in Adonis began in Peoria, Ill., last night.

Minnie Seligman-Cutting will begin rehearsals of Lady Gladys this week. Her season will open next month at New Haven.

J. H. McVicker is reported to be improving.

Augustus Balfour, late with James O'Neill, joins A Fair Rebel to play the leading heavy role.

The members of Kathrine Clemmons' company will leave on Wednesday for Washington, where their tour will begin next week.

MATTERS OF FACT.

The National Health Company, specialists in the cure of the opium, morphine, and cocaine habits, offer as a test to cure one person who may see their advertisement in The Mirror free of charge. Any one so afflicted that wishes to try the cure may address this paper in confidence, the understanding being that the first applicant will secure the treatment.

Manager J. E. Robbins, of the Novelty Theatre, Brooklyn, wants a first-class sensational comedy or melodrama for the weeks of Nov. 13 and Feb. 19.

Louise Hemenway, an experienced and capable colored maid, wants a position with a first-class actress.

Jack Hirsch, the clever press agent, can be addressed permanently in care of the Hoffman House.

Attractions that think of using photographs as an advertising medium would do well to secure estimates from Strohmeyer and Wyman, No. 53 Crosby Street, New York, who make a specialty of this line of work.

There are a few open dates at the Faurot Opera House, Lima, O., arranging from October to February, for which only first-class attractions need apply, to Messrs. Moore and Lutz, the managers.

The Garfield Safe Deposit Company have spacious rooms devoted to the storage of trunks containing clothes and articles of value, which are thus safe from fire and burglars. Wagons of the company will call for goods to be stored.

The appointments of the new Hastings Opera House, Hastings, Pa., are first-class in every detail. The house seats 1,000, and has a population of 10,000 to draw from. Good open time can be had by addressing W. C. Shaffer, manager.

Elsie Adair was cheered to the echo at Gilmore's Auditorium, Philadelphia, last week.

Adele Clarke, exceptionally clever in old women, character and dialect parts, has not yet signed for next season. Her address is 30 West Thirty-sixth Street.

Staley's Surprises in the advertising columns of this issue offer material from which the most fastidious can select their own preferable style of a surprise, as Antony the Trumpeter is said to have interest for all, be their hobbies what they may.

Thanksgiving week is open to a first-class attraction at the Bijou, Milwaukee. Applications for this desirable date should be made to Jacob Litt, 1293 Broadway, New York.

All the costumes, armor and accessories used in the production of Excelsior, Nero, Around the World, Ratcatcher, Sieba, Michael Strogoff, Mazulm, and Enchantment are for sale. They will be on exhibition from Sept. 20 to 25. Particulars will be furnished by Leonard Rubel, 72 South Washington Square.

Helen Barry, having abandoned her tour on account of her sight having been seriously impaired, will sell or let on royalty her successful comedy, A Night's Frolic, suitable to a male or female star.

"Comedy," in care of this office, wishes a partner with a few hundred dollars to take a successful comedy on the road.

Mr. Mantell advertises in this number of The Mirror for his managers, Messrs. Proctor and Turner. He has not seen them since July, and as the mail and telegraph have failed to elicit their whereabouts the popular star resorts to The Mirror's business columns. Mr. Mantell has a large amount of treasure—Messrs. Proctor and Turner's share of the accumulated profits—to transmit to them, and he wishes to be relieved of the responsibility of guarding it as soon as possible.

Fair dates, Oct. 11-14, are open at the Alexandria Opera House, Alexandria, La., for a good attraction. Address A. Albert, manager.

Maud Madison, the originator of the crinoline dance, who created a furore at Proctor's in that specialty, is disengaged.

George Holland, manager of the Girard Avenue Theatre, Philadelphia, has become the sole agent for Louise Thorndyke Boucicault in renting and selling the plays of the late Dion Boucicault. Mr. Holland will dispose of The Shaughraun, Led Astray, The Colleen Bawn, The Jilt, Arrah-Na-Pogue, The Flying Scud and other famous works, all of which enjoy a national fame. This is a notable opportunity to obtain valuable dramatic property.

"Nothing succeeds like success," say Sosman and Landis, of the celebrated scenic studio in Chicago. In our business columns they show that the financial depression has not affected their business, which is at high pressure just now. The long list of theatres and companies for which they are filling contracts is ample proof that their establishment is not only flourishing, but more popular than ever. In spite of the great demands made upon them the resources of Messrs. Sosman and Landis are equal to any accession of orders, and they are prepared to handle satisfactorily all that may come in.

W. Black, manager for Elmer E. Vance, writes that Mr. Vance's new play, Patent Applied For, has pleased every one, especially the local managers and newspaper men. Mr. Black will arrange to run the play in New York. The Limited Mail is also playing to large audiences, says Mr. Black.

The Mabel Winner Burlesque company will open its season in New England on Sept. 25 under Frank Carr's management.

BEN HENDRICKS

Who has been STARRING in Ole Olesen for the past two years, is open for engagement.

Address this office, or 1740 Madison Avenue, New York.

IN OTHER CITIES.

PROVIDENCE.

A Temperance Town occupied the Providence 31-6 and met with the success it achieved on its former presentation last season. Good houses ruled and the play was very amusing. George Thatcher's co. introduced the spectacular comic opera, Afrika, to Providence theatregoers at this house 7-9. The opera is certainly the best seen here in sometime. The music was very pretty, the solos well given and the chorus strong. The costumes and beautiful scenic effects were special features of the entertainment. Shore Acres 11-16.

The Ensign opened the season at B. F. Keith's Opera House 2 to a large audience. The drama was new to this city and proved to be very interesting. The cast was good and the scenery elaborate. The Ensign will be given 2-9, after which The Power of Gold will be seen for a week beginning 11.

Another good bill was offered at the Westminster 4-9 with C. W. Williams' Big Show as the attraction. Specialties of a high order were given by Lassard and Vander, Williams and Barton, C. W. Williams, Dupont, the aerial wonder, Le Viene and Franklyn, Lavender and Thompson, Frank Morton, the Watsons, and George E. Austin. Mlle. Nada Reyval made her first appearance in this city, and gave a performance different from anything seen here. She sang in different languages, and introduced dances which completely captivated her audience. A special feature was the costume she wore, which was illuminated with a large number of different colored electric lights. The entertainment closed with the laughable two-act comedy by W. S. Watson, entitled Warboo. Russell Brothers' Comedians 11-16.

The roaring farce-comedy, Our Boarding House, was the attraction that drew good houses at Lothrop's Opera House 4-6. The piece was in the hands of the stock co. with Jay Hunt in the funny role of Prof. Willyped. E. R. Barton as Col. M. T. Sherator, Florence Mack as Beatrice Manheim, and Laura Dean, the peppery little soubrette, as Betty, who runs the entire house. The piece was well staged, and the several roles afforded the respective members ample opportunity of displaying their capabilities. Iola Pomeroy and co. in The Clipper 11-16.

All the theatres gave special matinees Labor Day, and the attendance was good.

Charles F. Handy, formerly manager of the Westminster Theatre, and for the past two seasons manager of a prominent place of amusement in Des Moines, Iowa, has returned to this city for a short stay.

Lillian Mortimer, of Lothrop's dramatic forces, is confined to her hotel in Boston by serious illness.

Charles Thayer, in advance of Shore Acres, was in town 7 making arrangements for the presentation at the Providence Opera House week of 16.

The Falstaff Club, of whose entertainments I have occasionally written, dedicated its new club rooms Saturday evening, 2, and gave a specialty ball which was enjoyed by a large gathering. The organization was formed by C. W. Clissold, Jan. 28, 1890, and although a social club is vastly different from most so-called social clubs. The club is composed of young men who are interested in the drama, music and minstrelsy, and on several occasions they have given excellent entertainments. The new rooms are centrally located, and the members and friends of this wheezeable band of entertainers look forward to many enjoyable times. The officers are James E. Stevens, president; Harry T. Wood and George Cady, vice-presidents; H. A. Massey, secretary; George Baker, treasurer; Walter H. Joonson, C. W. Clissold, H. T. Wood, George M. Cady and Walter Darby, trustees.

Madame Marie Bartha Borgan, the well known soprano of this city, left 2 for Minneapolis, where she has a four weeks' engagement with the American Band at the Exposition in that city.

Peter S. Clark, advance agent for the Russell Brothers' Comedians, arrived 5.

John Riley, special police officer at B. F. Keith's Opera House, has just returned from a ten weeks' trip to Europe. Mr. Riley says he had a jolly good trip, and if he was seasick a good part of the way over, he's all right now, and is going again some time.

"Punch" Wheeler, from "Biff" Hall's city, is here doing the advance work for The Power of Gold.

Louis Aldrich was registered at the Narragansett Hotel 6.

George H. Busiel, treasurer of the Providence Opera House Association, and Mrs. Busiel are at the World's Fair.

Charles H. Hoyt has been here this week looking after A Temperance Town.

Annie Campbell, formerly private secretary to Margaret Mather, and now society editor of the Boston *Herald* and Providence correspondent for that paper, has just returned from a trip to Europe where she has been since early in June.

HOWARD C. RIPLEY.

LOUISVILLE.

Macauley's opened the season under the management of Jefferson, Klaw and Erlanger Sept. 4 to an overflowing house. The improvements made during the Summer are numerous, and the pretty little theatre, in its new dress of rose and gold in the decorations, new curtains, new chairs, new scenery, etc., is one of the most complete places of its kind in the country. The Manola Mason co. was the opening attraction, and Friend Fritz was finely rendered by the popular principals and the capable co. supporting them. Robert McWade, the veteran actor, deserves especial mention for his artistic work as the Rabbi. The music introduced was appropriate and well sung, particularly the solos falling to Marion Manola. Rose and Hose 11.

Al. G. Field's Minstrels opened the season at the Masonic 5 to the capacity of the house. Frank Cushman and Fields furnished unlimited fun at the ends, the ballad singing was unusually good, and the olio was up to the usual standard.

The Masonic has also been put in perfect condition, and with a fine list of attractions booked the management anticipate a satisfactory season. Al. Bourlier remains in executive charge, assisted as in former seasons by William H. Meffert, "Billy" Bishoff and other old-time popular attaches. Bartholomew's Equine Paradox 11.

B. L. Scott's Chip o' the Old Block opened at the Bijou 4 to good business. The play has been seen here before, and is popular with Bijou patrons. Scott as the Major, and Leota Belle as Pixey, the latter a bright soubrette part, are the more prominent people in the cast. Outcasts of a Great City opens Sept. 11 for a week.

At Harris' The Span of Life, with its five sensational acts, proved a drawing attraction. The numerous exciting situations were naturally and thrillingly presented. Joseph Pearce, Edward Rochelle, Carrie Radcliffe and Dolly Harmer carry the burden of the principal parts to be done. Pat Rooney's co. is underlined for week of 18.

De Witt's Lady Gladiators offer a novelty variety entertainment at the Buck. The performers are all women. There is an amazonian march, serpentine dances, feats of bicycle riding, etc., a really monstrous bill being presented. The engagement lasts one week, commencing 4. The house will be occupied by the Marie Sanger Burlesque co. 11 for seven days.

The next attraction at the Auditorium will be The Girl I Left Behind Me, which comes early in October. Orrin Johnson is a member of the company.

Daniel Longaker, so long connected with Harris' houses in this city, is again on duty at the door this season.

William McKittrick, of the firm of theatrical architects, spent several days here during the week. His firm built Macauley's and Harris' here and remodeled the Masonic. In a conversation with your correspondent he made the statement that it is doubtful if they ever designed a theatre which was more of a success in its interior arrangement than Macauley's.

Robert McWade, of the Manola-Mason co., in an interview published in one of the dailies, talked most entertainingly of the early stage career of the late Marie Prescott, he having been her teacher. The dead actress was a Kentucky woman, a native of the far-famed Blue Grass region.

Signor Liberati comes to Phœnix Hill Park for three concerts 7-9.

The dramatic criticism for the *Courier-Journal* during the season will be from the pen of Ernest Aroni, a finished writer and an authority upon subjects theatrical.

The Hon. Henry Watterson and Ex-Manager John T. Macauley were occupants of boxes at the Macauley opening. Gus C. Matthews, editor of the Memphis *Appeal Avalanche*, once dramatic critic of the *Courier Journal*, was also in the audience. Marc Klaw personally superintended the opening, assisted by Manager Weadon, Presley Hamilton and Aaron Klaw.

CHARLES D. CLARKE.

DETROIT.

The Lyceum Theatre reopened its regular season evening of 4 with Fantasma, under the management of Hanlon Brothers. This spectacular pantomime has been seen in Detroit at least half a dozen times, but it still seems to be as popular as ever. It is well put on, includes many new tricks, and scenic effects, and is being the only attraction at either of the large theatres will undoubtedly do a large business. On 14-16 John Drew will be seen for the first time in Detroit since his leaving the Daly co. in The Masked Ball, supported by Maud Adams, who made such a success in her part when the piece was originally presented at Palmer's Theatre. The co. supporting Mr. Drew is said to be an excellent one, and is under the management of Charles Frohman.

At Whitney's Grand Opera House W. H. Power in the Irish drama, The Ivy Leaf, is in the midst of a week's engagement. It is a very bright, pretty play, is put on with a good co., and is drawing large houses, as everything usually does at Whitney's.

The Detroit Opera House opens its doors for the regular season 11, on which occasion Lewis Morrison will give three representations of Faust, which will be followed by Frank Daniels 14-16 in Little Puck.

Managers Stair, Brady and Garwood have put upon the road a new play called A Cracker Jack, which is being played this week on the Michigan circuit, and will be seen at Detroit the week of 18 at Whitney's Opera House.

At the People's Theatre there is a play called Jason Josiahs, presented by a co. called Rice's players, which is after the style of Josiah Whitcomb, and seems to please the large audiences who are attracted to this new place of amusement by its reasonable prices.

The subjoined attractions are already booked for the Detroit Opera House, the Lyceum Theatre and Whitney's Grand. In addition to these, of course, there will be other engagements made from time to time. The list proves conclusively that Manager Whitney and his careful assistants are no way behindhand in securing the very best attractions there are on the road:

Detroit Opera House—Lewis Morrison in Faust, Frank Daniels, The Old Homestead, Roland Reed, Bronson Howard's Aristocracy, Mlle. Rhea in Queen of Sheba, The Sportsman, Richard Mansfield, Madgeska, Lady Windermere's Fan, The Bostonians, Elmer E. Vance's Patent Applied For, Russell's Comedians, Donnelly and Girard, A Trip to Chinatown, Nelly McHenry, Felix Morris, Joseph K. Emmett, Wang, Joseph Jefferson, Isle of Champagne, Frederick Warde and Louis James, Sol Smith Russell, Friends, Henry E. Dixey, Glendalough, Robert Downing, The Fencing Master, Conried's German co., The New South, Effie Elsler, Mavourneen, Black Crook, William H. Crane, Fanny Davenport, Pauline Hall, The Country Circus, Robert Mantell, Primrose and West, Rosina Vokes, E. S. Willard.

Lyceum Theatre—Fantasma, John Drew and Maude Adams in The Masked Ball, Thomas W. Keene, The Isle of Champagne, Lilian Lewis, The Silver King, Herrmann, Superbal, Walker Whiteside, Tavary Opera co., Stuart Robson, Urania, Kathrine Clemmons in A Lady of Venice, Daniel Frohman's co. in the Guardsman and Americans Abroad, Robin Hood Opera co., The Girl I Left Behind Me, Jane, The Power of the Press, Kellar, The German Lilliputians, N. C. Goodwin, Al. G. Field's Minstrels, In Darkest Russia, Gus Williams, De Wolf Hopper in Panjandrum.

Whitney's—The Ivy Leaf, A Cracker Jack, The Wicked Lady, Aunt Bridget's Baby, Bessie Bonehill, Police Patrol, The White Slave, Jane, The District Fair, Slaves of a Great City, Gus Hill's World of Novelties, Waifs of New York, The Romany Rye, The Bustler, The Tornado, Spider and Fly, The Diamond Breaker, The Stowaway, Bobby Gaylor in Sport McAllister, Wilbur Opera co., 8 Bells, The Fat Men's Club, Master and Man, Vernona Jarbeau, Lilian Kennedy in She Couldn't Marry Three, N. S. Wood, Paul Gauvar, James H. Wallick, The Span of Life, Edwin Arden, John Griffith in Faust, Gus Hill's New York Vaudeville Stars, A Straight Tip, The Cruiskeen Lawn, Walter Sanford, The Fire Patrol.

F. K. STEARNS.

DENVER.

At the Tabor Urania closed a week's engagement 2, and The Soudan closed 9. Both attractions played to less than the regular price, \$1 being the biggest amount asked. The former even at this price did only a light business, but the latter succeeded in attracting very good patronage. I hear that the \$1 schedule will apply hereafter. Of course there will be exceptions. The New York stock cos. will, as usual, get their \$1.50, and so will others of equal renown. Aristocracy week of 11-16.

There have been contradictory reports as to the opening of the Broadway this season. I am assured that it will open Oct. 16, notwithstanding. Mr. Lonsdale will again represent Mr. Leavitt in the management. The former has not returned from the East. There will doubtless be a new list of prices at this house to meet the requirements of the times, the same as at the Tabor.

The new People's is still closed, and when it reopens it will be as a comb. house. Mr. Sackett is now booking.

Elitch's will remain open this month. It has lowered prices to a ridiculously low figure considering the good cos. that appear there. The members appeared week of 3-9 in a triple bill, A Man and in Clover, Sunset, and Man the Good-for-Nothing. They have had a losing Summer over there, as they have at all the rest of the suburban resorts. The co. at Elitch's can get back East however, as they have their transportation secured.

The old Imperial is again open under the name of Wonderland-Bijou. T. E. Sackett will run it on the continuous performance plan. There will be something going on from the time the place opens in the afternoon until the close at night. No sooner had the suicide of Dr. Graves, the convicted murderer of Mrs. Barnaby, been announced, than the thrifty Mr. Sackett advertised next day a true-to-life wax figure of the famous criminal, and it proved a great card. Sackett has an eye to business, and no mistake.

The strike of the stage hands at the Tabor has assumed troublesome proportions. The house has been blacklisted by the Trades' Assembly and those Unions which have acted upon it fine their men \$5 if they go to the theatre. The musicians are out, too, having to do as their Unions dictated. They didn't want to strike, and to prevent them from so doing the manager of the house threatened to serve an injunction on the Union preventing it from calling the men out. The Union thought this a blow at the Order, so those sweet melodies from the "Hungarians" float no more on the Summer air in the vicinity of the Tabor. A piano is used now.

At Manhattan Beach, after an inactive Summer, the theatre has closed, and the co. disbanded to seek new, and perchance more verdant fields. The last performance was Monday, 4. I think there has been money behind the season's work, and therefore salaries haven't lagged. Captain Bethel is reported to be a rich man. Of the members of the co. Miss Geldie, the soprano, has secured an engagement in the East for the Winter, and Mr. Shackelford, the baritone, is said to have got a place in the Ship Ahoy co. He has recently published a song that is said to be a gem in its way. The title is "Sunlight and Shadows." Mr. Collins, the tenor, will visit Europe.

Jules Kusel is in Omaha for the first performances in Sackett's house there. He will return in a month or so.

Henry Irving's co., on a special train stopped in Denver on its way to the coast. Mr. Irving and Miss Terry were not with the party. They traveled via the Northern Pacific route. By the way, Mr. Irving is not to play here on his way back. Either a lack of local hustling or the demands of the managers of the tour prevented. I wonder if the Irving slight is a forerunner of what we are to have hereafter as regards big attractions visiting the coast.

Will Hall will act as advertising agent for J. E. Sackett's two houses this season besides having his old position at the Broadway. He has been ill for several weeks, but is now around all right. Mr. Hall is one of the best in his line.

Sackett's stage forces made a voluntary proposition to him to accept a reduction of ten to twenty per cent. in wages if all hands were retained. Mr. Sackett readily agreed, and he is receiving much praise from the men in consequence. The men say that it is a reproach on the Tabor management for the way it has acted.

W. P. PEABODY.

NEW ORLEANS.

The season here opened on 4, under most favorable auspices, and the prospects are bright for a successful run at all the theatres.

The Grand Opera House, under the management of Henry Greenwall, opened the season with Lydia Yeamans-Titus, a clever soubrette, in Ups and Downs. The Grand has been thoroughly overhauled and the comfort of its patrons carefully looked after. A new mode of stage setting has been adopted, the French system taking the place of the grooved sides. The staff of Manager Greenwall for the present season is as follows: Theodore C. Stewart, press agent; D. L. Robinson, treasurer; Morris Harris, assistant; Will M. Evans, front door keeper; B. Schiff, balcony door keeper; Henry A. Ottmann, chief usher; M. O. Duplantier, E. H. Levy, Gus Michel and Eddie Hunt, ushers; William Specht, musical director; T. J. Reynolds, stage manager; James Keegan, master of mechanics; John Scanlan, electrician and engineer; George Wilcox, master of properties; Logan Finch, stage door keeper; Miss Wash, janitor. Robert Manteil opens a week's engagement at the Grand on Sept. 10.

The St. Charles Theatre, C. B. Jefferson, Klaw and Erlanger, lessees, and Colonel Charles Osgood, manager, also opened on 4, with George A. Baker's Comic Opera co. in repertoire, for three weeks' engagement. Packed house. The co. made a great hit and will do a big business. Colonel Osgood's staff is as follows: Fred. Manberrett, treasurer; Max Plohm, assistant; Prof. Borges, musical director; Pan. King, stage manager; Gus Thomas, engineer; W. Freeman, master of properties; W. Westcott, advertising agent; Charles Schmidt, watchman; Madame Green, wardrobe.

At the expiration of the Baker Opera co.'s engagement at the St. Charles Theatre, the regular season will open 25 with Dr. Frank Carver in The Scout.

It has been decided to open the Academy of Music on 8, one night earlier than originally intended, with Charles and Rose Coghlan in Diplomacy.

The Academy is undergoing a complete transformation, and when finished will be one of the coolest and prettiest theatres in the South.

The French opera troupe that is to sing four months at the French Opera House, will sail from Havre the last week of the present month, and will begin its performances here about the middle of October.

The concert season at the West End, the Coney Island of New Orleans, closed on 4. Miss McNeil and Mr. Kroll, cornetists, will soon return to New York.

E. Danziger, formerly a prominent dry goods merchant of this city, and now ahead of Lydia Yeamans-Titus, was the first advance agent to arrive.

Werger's Theatre, where variety performances are given, is open and doing a good business.

LAMAR C. QUISENBO.

ST. PAUL.

At the Metropolitan Opera House, John Drew and an excellent supporting co. presented The Masked Ball 4-9, opening to a full house. A large and fashionable audience greeted Mr. Drew on this his first reappearance before a St. Paul audience for a number of years. His portrayal of Dr. Paul Blondet was admirable. Harry Harwood & Joseph Poulard was an excellent piece of comedy work. Pretty Maud Adams was piquante and winsome as Suzanne Blondet. Virginia Buchanan finely sustained the role of Madame Poulard. Lewis Baker was excellent as Louis Martinot and met with merited recognition. C. Leslie Allen as Monsieur Bergomat and Frank E. Lamb do good work. Edwin Milton Royle and Selena Fetter in Friends 10-16.

At Litt's Grand Opera House, a spectacular drama, The Tornado, was produced by a clever co. 3-9, opening to a crowded house. Harry Lewis as George Lamont, Fannie Prantrell as Ellen Wallace, F. C. Walton as Dolan McKinney, all did capable work. The tornado scene was realistic and effective. The Crazy Patch co. 10-16; Mr. and Mrs. Oliver Byron 17-23.

At the Olympic Theatre a fair co. presented the laughable comedy, Quarrelsome Neighbors, and a good olio of specialties 3-9, by Florence Clayton, Virgie Risbee, Dora Cole, Walter Le Roy, Thomas J. Ripley, John McGrath, Arthur H. Kherns, Charles Dean Pearce, to a fair attendance.

At the Auditorium, C. F. Lundquist, prime baritone, of the Royal Opera, Stockholm, assisted by Oscar Lieman, tenor, and an excellent chorus from the Scandinavian societies of St. Paul, gave an attractive entertainment 2-9 to an audience numbering some 2,000.

Manager Will J. Duffy, of the John Drew co., has made many friends during his visits to St. Paul.

Manager Jack Lodge is a genial man and a wide-awake manager. He had the pleasure of renewing acquaintance with a number of old-time friends in St. Paul.

John Drew is a guest at the Minnesota Club during his engagement in St. Paul.

Maud Adams, of the John Drew co., is an attractive and clever actress. She made a very favorable impression as Suzanne Blondet, with our theatregoers.

C. Leslie Allen, of the John Drew co., is well-known and remembered through former visits, by many friends in St. Paul, who had the pleasure of renewing acquaintance.

GEORGE H. COLGRAVE.

KANSAS CITY.

The Gillis was reopened for the season 3-9 and presented an attractive appearance, being literally repaired, repainted and recarpeted. Reeves and Palmer's Cosmopolitan co. was the attraction and proved a good even specialty co., including The Seymours, Henry, Joe and Lottie, in a rough and funny farce; Rouclere, illusionist; John H. Mack, a fine banjoist; Lottie and Phil Murphy, burlesquers; Mary Stuart in French songs and a suggestion of the Cairo dance from the Midway; Drummond and Staley, musical blacksmiths; Belle Birbeck, Press Eldridge, monologuist, and the La Rose Brothers, acrobats. The Wednesday matinees will be made a special feature this year.

Carroll Johnson, in his new play, The Irish Statesman, drew well at the Grand 3-9. The play, despite the stages of development from the gossoon to the congressman, is replete with trite sayings and catchy lines of the familiar kind that please the ordinary audiences, but as a literary effort it does not depart from the old familiar themes of most Irish dramas. Carroll Johnson, however, made a happy hit in his songs and dances, and he is surrounded by a fair co. Katie Emmett 10-16.

The Coates' season will open week of 18 with Aristocracy.

The Georgia Minstrels drew good houses to the Auditorium 2, 4. The co. was stronger and gave better entertainment than last year. Billy Kersands, Tom Brown, Gauze and the Crescent City Quartette were the most noticeable features.

Kate Claxton opens the Auditorium regular season 14-16.

The North Street Theatre is nearly completed, and will open in a few weeks, and with all the competition now felt here a lively season of good attractions should result.

Money matters are settled back to a most satisfactory basis here, and the theatres will undoubtedly be well patronized.

FRANK B. WILSON.

WASHINGTON, D. C.

Throughout the week the attendance at the National to see Thomas Q. Seabrooke in The Isle of Champagne has been all that that clever comedian could desire. His audiences have been not only large, but eminently distingue, including the President of the United States, members of the cabinet, members of Congress, and members of the Pan-American Medical Congress now in session in this city. On Monday night the crowd that wanted to get in extended a block away from the theatre. On Tuesday night it was about the same, and every night the attendance was unusually large. While Mr. Seabrooke and his pretty and clever wife, Elvia Crox, are better than they ever were, the co. as a whole, is hardly up to the standard of that of a season ago. Minnie Landis is missed in the part of Priscilla, and the nimble dexterity and shapely comeliness of Clara Qualitz are made all the more conspicuous by their absence. By this I do not mean to say that the women who fill their places are not accomplished and capable, far from it. Juliet Corden, besides being a very handsome woman, is a singer with a well trained and melodious voice, and Mme. Paris is an artistic dancer in the ballet.

Large audiences attended the opening of the season at Albaugh's, where Tuxedo was the drawing card. Hughey Dougherty is a favorite in Washington, and his personality effervesces its way throughout the entire performance.

Sheridan and Flynn's City Sports were the attractions at the Lyceum, and drew large audiences.

John T. Kelly appears at Albaugh's as McFee of Dublin week of 11-16.

The Academy of Music opens 11 with Ezra Kendall in The Substitute.

The statement that was current here recently, to the effect that Harry Buckingham would play with Thomas W. Keene, the tragedian, this season is a mistake. Mr. Buckingham went to Baltimore to play a short engagement with James K. Keane, but on arrival found it unsatisfactory, and returned home. He has signed with one of the best cos. on the road this season, and his numerous friends will have the pleasure of seeing him at Albaugh's Opera House during this season.

Ramsay Morris' co. in Joseph is the attraction at the National 11-16.

Harry Wheaton Howard, organist of Calvary Baptist Church, and an accomplished young musician and composer, is engaged upon a juvenile opera, two acts and prologue, entitled Jack the Giant Killer, which promises to be something unique and tuneful. The cast includes a king and queen, a little captive princess, five other princesses and princes, Jack the Giant Killer, heralds, amazons, courtiers, captive maidens, and a giant. The opera is written in the style of a grand opera, dialogue being interspersed throughout, and yet so simple as to be perfectly adapted to children's voices, the range of voice throughout the entire work being within two octaves. The action is described as lively, and the effect spectacular, there being a drill of Amazons, some dancing, and a few conflicts between the giant and different characters of the opera. The story turns on the rescue of the little princesses from the giant by Jack, the hero. The opera marks a new departure in juvenile music, and is to be given its premiere in this city during this season. Mr. Howard is author of both the text and the music. He is a very clever and promising young man. He has but recently returned from abroad, where he studied music under the best masters four years, three in Berlin and one year in Paris.

An open-air performance of As You Like It is to be given at Marshall Hall, the popular Potomac River resort, on 14. Professor N. Du Shane Clowand will direct the production, and Charles B. Hanford will play the part of Jaques. He has been in New York city some time engaging the cast. Orlando is to be impersonated by Edwin Booth's nephew, Creston Clarke, who played the same part with Julia Marlowe for several seasons. Alberta Gallatin will play Rosalind. The Audrey will be Mrs. Sally Williams, Touchstone, Frank J. Currier; Duke Frederick, Herbert Pattee; Le Beau, George C. Hazleton; William, Ollie Hines; and Jaques Du Bois, Robert V. Smiley.

EDWARD OLDHAM.

CHARLESTON.

Notwithstanding the recent cyclone and other drawbacks, the season has opened very auspiciously. At Queen's Academy of Music Barlow Brothers' Minstrels opened the season Aug 24 to a \$600 house, and their success was duplicated 4 by Milton Nobles in his revival of The Phœnix brought up to date. Monte Carlo is booked for 7, 8, to be followed 11 by Nellie McHenry in A Night at the Circus.

Manager O'Neill opened the Grand Opera House Aug. 29 with Lydia Yeamans-Titus in Ups and Downs. It was the night after the great cyclone, and the gas and electric light companies both being flat on their backs, so to speak, the performance had to be given by candlelight. It is probable that no farce-comedy was ever more appropriately named than was Ups and Downs on this particular occasion. The leaks and breaks in pipe and wire have since been repaired, however, and Manager O'Neill promises a much more brilliant opening in the near future.

Will Nestor, for the past five years stage carpenter of the Academy of Music, has gone on the road with Will T. Keown's Still Alarm.

Al. Primrose, press agent for Monte Carlo, has been here heralding the coming of George Wilson.

Will D. Reed has started out well this season as treasurer of The Phœnix.

Manager Keogh has added two large photographs of the late Edwin Booth and Lawrence Barrett to the picture gallery of the Academy of Music. The portraits have been hung on opposite sides of the auditorium near the proscenium arch.

R. M. SOLOMONS.

MINNEAPOLIS.

The Wilbur Opera co. opened a return engagement at the Grand Opera House 4 in The Royal Middy to a large-sized audience. The piece, while new to local theatregoers, proved very entertaining. Susie Kirwin appeared in the role of Fanchette Michael, and made an excellent impression. J. H. Kohnle was very amusing, as usual. J. E. Conley was seen to advantage as the Portuguese Admiral. Emmett Drew was a capital Don Norbreto. Stage settings very pretty and appropriate.

That roaring farce-comedy, The Hustler, was produced 4 at the Bijou Opera House to the capacity of the theatre. The co. is one of the best of its kind on the road. John Kernell is a leading exponent of farce-comedy, and never fails to receive a hearty welcome. The musical features of the performance were of a very high order.

Anna Robinson, who was an efficient member of Jacob Litt's co. during the Summer season, has joined the forces of Manager Charles Frohman.

Manager J. Frank Conklin, of the Grand, returned from New York 2.

The eighth annual Industrial Exposition opened with the usual elaborate ceremonies.

F. C. CAMPBELL.

INDIANAPOLIS.

At the Grand Opera House Evans and Hoey opened in A Parlor Match 4 to a good audience with splendid business two following nights. The play is about the same, with new specialties introduced

Mr. Hoey as usual carried off the honors. Frank Daniels 18-23.

Superba opened its season to good business at English's Opera House 3. John L. Sullivan 25, 26; The Span of Life 28-30.

At the Park Theatre Side Tracked was presented to crowded houses 1-9. Cruiskeen Lawn 11-16.

Marie Sanger Burlesque co. opened to good business at the Empire Theatre.

As was anticipated, arrests were made at all four theatres for Sunday opening, two members of each co. being taken into custody. Messrs Dickson and Talbott and Mr. Fennessy promptly gave bonds for the respective actors and the cases were continued in the Police Court, which will probably be the finis to the whole affair.

It was not the intention of managers here to open theatres on Sunday permanently, but only on the occasion of the G. A. R. encampment.

Evans and Hoey's co. viewed the G. A. R. parade from the Grand Opera House through the courtesy of Dickson and Talbott. GUSTAV RECKER.

BUFFALO.

Frank Daniels in Little Puck did a big business at the Academy of Music. The performance is as funny as ever. Donnelly and Girard in The Rainmakers 4-11.

Lewis Morrison opened the regular season at the Star with Faust, which will be played three nights. Blue Grass 4-11.

The Octoroon is drawing well at the Lyceum Theatre. Dr. Carver's The Scout 4-11.

At H. R. Jacobs' Theatre The Cruiskeen Lawn is doing a thriving business. The Police Patrol 4-11.

Shea's Music Hall reopened on 18 with star vaudeville performers, among whom are the Dailey Sisters, Annabelle, and others.

At Robinson's Musee Theatre the boxing kangaroo is drawing crowds. There is also an excellent vaudeville programme in the theatre.

BRET HART.

JERSEY CITY.

New scenery, magnificent costumes, and a well-trained chorus were the striking features of the production of Wang at the Academy 4-9. Edwin Stevens in the title role gave an acceptable performance, which will be more effective when he gives a less palpable imitation of the business of De Wolf Hopper. J. S. Grunsielder, Virginia Earl, and Florence Drake were excellent in their several characters. The solo of Florence Drake in the second act was a gem. Business for the week was large. On Wednesday night the Hopper co. witnessed the performance. Blue Grass 12-16.

W. J. Fleming continued Around the World in Eighty Days week of 4 at the Opera House. The business done was excellent, and popular prices bid fair to make the house a winner. On Sept. 18 the regular stock co. season opens with The Six Degrees of Crime. L. O. F.

OMAHA.

A Turkish Bath opened a week's engagement 3 at the Farnam Street Theatre to good business. Owing to extreme warm weather, business has fallen off some what since the opening performance, but those who attend seem to enjoy the farce immensely.

The Eden Musee opened 2 under the title of the New People's Theatre. It will be conducted as a low-price house, the regular stock co. appearing for an hour in a standard drama, followed by an hour and a half of specialty. This week, Queen's Evidence.

Boyd's will be dark until 18, when An Aristocracy will be presented. J. R. RISEWALT.

CORRESPONDENCE.

ALABAMA.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Frank P. O'Brien, manager): O'Brien's doors opened with George Wilson Aug. 30 to a packed house, giving entire satisfaction. Lydia Yeamans-Titus in Ups and Downs 1, 2, and matinee 2. The show was very good, but on account of not being properly advertised had a very small house, and a smaller matinée. The evening performance 2 was not given, owing to the light business. The advance agent of this co. reached here only a day or so in advance of the co.——ITEMS: Manager O'Brien has just returned from New York where he booked the leading attractions that will come South this season. The orchestra is under the skilful leadership of Fred. Graves. Genial Ben Theis will be Mr O'Brien's assistant manager this season. A. P. Shaver will be in the box office to manipulate the tickets, always having a few of the best seats left. Nat Smith will have control of the rear of the house.

ANNISTON.—NOBLE STREET THEATRE (W. A. Camp, manager): When, Why, and Where were booked for the opening night 5, but failed to appear, having stranded on the road. If they had given a performance here they would have played to S. R. O., as the advance sale was very heavy. The Dazzler 12. Manager Camp has renovated the theatre at considerable outlay, and the house presents an elegant appearance.

COLORADO.

PUEBLO.—GRAND OPERA HOUSE (John W. Loclin, manager): Mrs. John Drew in The Rivals Aug. 29 to a fair house. Fine performance. Urania 5.——COLUMBIA THEATRE (F. D. Ormond, manager): Opened the season on Aug. 28 with a strong co. in The Galley Slave. New scenery, furniture, decorations, etc., make the Columbia a very attractive theatre. The Governor 4-9.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Robert Mantell closed a most successful engagement Aug. 31, being seen in The Face in the Moonlight, Monbars, The Corsican Brothers, and Hamlet. Jane 4-6. Mrs. John Drew and co. in The Rivals 7-9.——ITEMS: The ghost failing to walk, the Music Hall Theatre, under the management of J. P. Craig, has discontinued. Frank W. Conant, manager of the Bostonian Robin Hood co., who has been spending his vacation here, has returned to New York.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Robert Mantell in Monbars and The Face in the Moonlight Aug. 25, 26; fair business.

SACRAMENTO.—CLUNIE OPERA HOUSE (J. H. Todd, manager): The stock co. in Ten Nights in a Bar Room drew good audiences week ending 2. The character of Little Mary, the drunkard's child, was taken by Idalene O'Malley, aged nine years, of Sacramento. Her performance was a revelation to her friends. Through by Daylight 4-9.

RIVERSIDE.—LOUIS OPERA HOUSE (Frank A. Miller, manager): Robert Mantell with a strong support opened the season Aug. 24 with Monbars. A good house greeted the popular actor and showed their appreciation of Manager Miller's efforts to secure and book only first-class entertainments.

SANTA BARBARA.—Robert Mantell in The Face in the Moonlight Aug. 21, and Monbars 22; good business. The Frohman co. in Jane to a large and enthusiastic audience 31.

CONNECTICUT.

HARTFORD.—PROCTOR'S OPERA HOUSE (F. W. Lloyd, manager): A Brass Monkey did not impress those who attended as a very meritorious performance. Primrose and West gave a unique minstrel performance 2 and matinee to good business. The singing of Harry Kennedy latest song, "Say Au Revoir, but not Good Bye" by Harry Gilbert Castle was easily the gem of the evening. Mr. Castle possesses a fine baritone voice and sang with much feeling. The club specialty of Morris Cronin, and Rice and Elmer in their laughable act are deserving of special mention. The Danger Signal did only fair business matinee and evening 4, having the misfortune to have a big counter attraction in National Bicycle Reception at First Regiment Armory and Labor Day celebrations and picnics. Casper the Yodler was sung as well as ever by C. T. Ellis and did good business 5-7. Fred. Solomon's Opera co. presented Nadjy matinee and Poor Jonathan evening of 6 to delighted audiences. Madge Lessing was cast in stiff parts. Ellie Elsler in Boris; Keller as Walter Lawrence and Frances Field 9.——ITEMS: J. Melville Jansen, for several seasons the popular comedian with Primrose and West, has joined Carncross' co. and will play the entire season at Philadelphia.——The new house bill is a neat and attractive pamphlet of twenty pages printed on heavy paper. On the cover is a photogravure of "Chief," Manager Lloyd's pet bull dog, well known to managers and treasurers as he is ever faithfully guarding the box-office, yet at once becomes friendly with all who enter the sanctum.—George Primrose was recently made a member of the New York Athletic Club and will do a specialty at a benefit minstrel performance the club will give this Winter.—Lloyd, a local photographer of national prominence, claims that he is unable to get a settlement with the manager of Baker's Opera co. for a $3,000 picture of the co. taken during their engagement here. The photo is about two-thirds finished and a suit will be the outcome when the co. enters this State.—A young man giving his name as George H. Irving, claiming to have been a member of Sidney Drew's co. last season, has been arrested for passing bogus cheques in several cities hereabout.—All cos. report business as being simply awful in the smaller towns. In one city, in the Western part of the State, the local manager is informing those who have booked with him of the condition of affairs and advising canceling.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Johnstone Bennett's initial performance of Fanny to small audiences was only fair 1, 2. Although Miss Bennett is *toujours le même* (simply charming) still Fanny is not liked in this city. The cast could not be more desirable, but the play itself lacks the necessary misunderstandings and climaxes of Miss Bennett's Jane which has made her so deservedly popular. The chance for a "run" in a large city is very doubtful unless it is put through the hopper and comes out a new grist. Primrose and West's Minstrels 4 gave the neatest and most refreshing performance before an immense audience that has been given in this city in many seasons. Rifle Elsler's Boris was presented to large and enthusiastic audience for the first time in New Haven 5, 6.——GRAND OPERA HOUSE (G. B. Bunnell, manager): District Fair was presented to good business throughout 31-2. It is a play that will be enjoyed by old and young, for it overflows with romance, pathos and fun, as it tells an interesting story of love. The scenery and mechanical effects fully meet the demand for realism of these times. A running race between two genuine thoroughbreds in the last act is exciting and thrilling. The Power of Woman 4 filled this large house as a holiday attraction. Madame Neuville and her son were well liked. The Danger Signal 5, 6. This piece always does good business here.

BRIDGEPORT.—PARK CITY THEATRE (H. C. Parsons, proprietor, Walter L. Rowland, manager): Jefferson, Klaw and Erlanger's Prodigal Father co. opened their season here 2 to a small house but scored enthusiastic success. Harry Hotto, John Fitzsimmons and Marian Keith are the new faces this year; all the rest remain as last season. Hotto's Stanley Dodge was capital. Maggie Cline's vocalism between the acts numbered four, and all made hits. Gen McDonough and C. B. Jefferson were present at the performance, leaving for New York on a late train. David M. Peyser is in charge of the co.——ITEM: Mrs. C. J. Belknap, wife of the manager of the Grand Opera House, has returned from a seven weeks' visit to the World's Fair, for which place Harry Stevenson, of the *Post*, left 2.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): This new and elegant theatre has already established a reputation as a "lucky" one. Boss and Hoss opened to a big house Aug. 29 and was followed by 8 Bells to another big house 1. The best attractions on the road, which heretofore refused to come here, are now booked. Poor Jonathan 5; Count Casper 8.——OPERA HOUSE (A. T. Wilton, manager): This house will hereafter be conducted as a variety theatre, the prices being 10-20-30 cents, and will be open every night. Wilton and Nelson's co. began the season 4.

MIDDLETOWN.—THE MIDDLESEX: Fred. Solomon and an excellent co. presented Poor Jonathan 4 to a good sized audience. This was Mr. Solomon's first appearance here and he was well received. Madge Lessing, Drew Donaldson and W. F. Rochester were excellent in their parts. As usual on his annual visits Charles T. Ellis as Count Casper was cordially welcomed 7 by a good audience who enjoyed the play. MCDONOUGH OPERA HOUSE (A. M. Colegrove, manager): The season was opened 2 by C. A. Bell's Vaudeville co. to fair business.——ITEM: Bell's Vaudeville co., which had arranged a three months' tour in Connecticut cities, disbanded at South Norwalk 8.

WATERBURY.—JACQUES' OPERA HOUSE: Mr. Barnes of New York was produced by a good co. Aug. 30 to a fair sized audience. A small audience witnessed The Danger Signal 1. Jay Rial's Uncle Tom's Cabin to small houses afternoon and evening 2. On 4, Lewis Morrison's Faust to a crowded house. W. R. Owen was good as Mephisto.

WILLIMANTIC.—LOOMER OPERA HOUSE (J. H. Gray, manager): The Brothers Byrne in 8 Bells to S. R. O. Aug. 30; first class entertainment and fine business for hard times. Charles T. Ellis in Count Casper to small but well-pleased audience 2. Lewis Morrison's Faust to fair business 6.

BIRMINGHAM.—STERLING OPERA HOUSE (G. M. Johnson, manager): Mr. Barnes of New York to a small house 1. The Danger Signal to a fair house 2. Power of Woman 6; fair business.

SO. NORWALK.—GRAND OPERA HOUSE (William H. Knapp, manager): Tuxedo gave a very creditable performance to a small house Aug. 31. Bates Brothers' Humpty Dumpty co. gave a fair performance to a good house 4.——ITEMS: Ben Austin, late with Bates Brothers' Humpty Dumpty co., will join Marcelle's Circus.—Fanny Rice in A Little Peacemaker 11.—Fred. Solomon's Opera co. 21, 23.

WINSTED.—OPERA HOUSE (J. E. Spaulding manager): Lucier's Minstrels 2; large house.

BRISTOL.—OPERA HOUSE (C. F. Michael, manager): The season opened Aug. 31 with Madame and Augustine Neuville in Power of Woman. The co. was good and the play well presented. The house was small but well pleased.——ITEM: The Opera House has been thoroughly renovated and decorated the past Summer. Extra seating capacity has been added to the galleries, the whole presenting a bright and cheerful appearance.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (W. R. Williamson, manager): Uncle Hiram 4; good house. The Substitute 7; Spider and Fly 8; Gus Hill's World of Novelties 9.——NEW PEOPLE'S THEATRE (J. Leonard Johnson, manager): Killarney and the Rhine 7-9.

FLORIDA.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Burbridge, manager): The season was opened by the Barlow Brothers' Minstrels Aug. 31 to a crowded house; performance first class. Milton Nobles 1.——ITEMS: A new place of amusement will be opened in this city 2, to be known as the Zoo, which is established on a solid financial basis, with Harry Maynard as president. A large stage is now in course of construction, and it is the company's intention to keep constantly vaudeville and specialty co. every night at popular prices. The grounds cover an area of four acres, beautifully laid out with shrubbery, and the building 250x300 feet, entirely under glass, in which is kept all varieties of tropical plants, etc., and the lake and grottos are filled with alligators and various kinds of rare fish. Ample accommodation is afforded for all canvas attractions in the amphitheatre arena.—A. L. Dolson, manager of the Barlow Brothers' Minstrels, was initiated in the B. P. O. E. Lodge, No. 221, and the hospitality of the lodge was enjoyed by the entire co.

GEORGIA.

AMERICUS.—GLOVER'S OPERA HOUSE (Cain and Brown, managers): Barlow Brothers' Minstrels Aug. 30, very good business, considering the weather. A very heavy rain prevented a great many from attending; performance good. Monte Carlo 31.

ATLANTA.—THE GRAND (L. De Give, manager): Lydia Yeamans Titus Aug. 28 in Ups and Downs; fair business; fair performance. Monte Carlo 1, 2; splendid business; good performance. Milton Nobles 30, 31. Irwin's Auction 12.——ITEMS: Charlie Howard, who has for the past fifteen years been the treasurer of De Give's, has been removed.—The Edgewood Avenue Theatre has been sold to Mr. Bowles, of Milwaukee, Wis., a son-in-law of Major Cunningham, the late proprietor. It is reported that the house has been leased for five years by Klaw and Erlanger.—Thomas R. Perry, manager of Monte Carlo, says that business has been very good.

ALBANY.—GRAND OPERA HOUSE (Shackleford and Harris, managers): Barlow Brothers' Minstrels opened the season 1 with a first-class performance. Attendance slim.

SAVANNAH.—THEATRE (T. F. Johnson, manager): Savannah Theatre opened Aug. 25 with Barlow Brothers to a crowded house; co. proved satisfactory; audience well satisfied. The house has been decorated inside and out, and presents a neat appearance.

COLUMBUS.—SPRINGER OPERA HOUSE (C. P. Springer, manager): Barlow Brothers' Minstrels opened the season to a fair-sized audience 2.

ILLINOIS.

QUINCY.—DOERR'S OPERA HOUSE (A. Doerr, manager): A good-sized house greeted Mattie Vickers in her new play, A Circus Queen, Aug. 30.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Cleveland's Minstrels drew a good house 1. The French quadrille dancers were well received.

CHAMPAIGN.—WALKER OPERA HOUSE (J. W. Mulliken, manager): Corson Theatrical co. Aug. 28-2 to a good paying business, and gave general satisfaction. Fast Mail 3; A Railroad Ticket 11.——ITEM: Mrs. McCormick, known in the theatrical world as Myra Maruda, is visiting Manager Mulliken, her uncle. Mrs. McCormick was with the Emma Abbott Opera co. at the time of Emma Abbott's death, and last season was with Thomas Q. Seabrooke's The Isle of Champagne.

FREEPORT.—GERMANIA OPERA HOUSE (H. J. Moogk, manager): James A. Reilly in A German Soldier to a fair-sized audience 4. Good performance.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (R. I. Chatterton, manager): Cleveland's Minstrels gave two performances to fair business Aug. 30. On 30 quite a large audience was drawn to see Our Goblins by the flattering promises of the advance agent, Mr. Snow, a resident of this city. Very poor performance. New York Bells, booked to appear 1, cancelled their date until later in the season.

STERLING.—ACADEMY OF MUSIC (G. Edgar Mitchell, manager): Sam T. Jack's Creole co. 2; large business.——ITEM: The Academy of Music has been entirely renovated throughout, the stage enlarged, and under the management of the hustling G. Edgar Mitchell, the season should be a prosperous one.

CARLINVILLE.—CITY OPERA HOUSE (J. D. Valentine, manager): Billy Hart's benefit Aug. 30; crowded house; performance good. Cole's Theatre co. 4-9.——ITEM: Billy Hart's benefit proved quite a success, and his friends were pleased with his clever work. Mr. Hart and La Edwin Sinclaire have organized a large co., and will open here Fair week. New scenery and costumes ready.

ELGIN.—DU BOIS OPERA HOUSE (F. W. Jencks, manager): Cleveland's Minstrels 2; large business.——ITEM: Manager Jencks has a very strong booking for the season, and it cannot fail to be the most successful in the history of the house.

DECATUR.—GRAND OPERA HOUSE (F. W. Haines, manager): The Golden Comedy co. closed a prosperous week 2. Herbert Cawthorn in the Little Nugget 8.

BLOOMINGTON.—NEW GRAND (C. E. Perry, manager): Our Goblins to poor business 1. Schilling's Minstrels 4; good house. Limited Mail 14; Hoss and Hoss 16.

CAIRO.—THE NEW CAIRO OPERA HOUSE (Sol. A. Silver, manager): The season will be opened on 11, with the spectacular melodrama, The Tornado. A good list of standard successful attractions booked for this season.

INDIANA.

WASHINGTON.—OPERA HOUSE (Horrall Bros., managers): Tony Farrell in My Colleen Aug. 30; big house. Tony Farrell was good; support poor. Thomas J. Keogh in A Pretzel 7.

FORT WAYNE.—MASONIC TEMPLE (J. H. Simonson, manager): Davies' Uncle Tom's Cabin co. had two good houses 2. Katie Emmett in her new play Killarney, had a fair house 4.

EVANSVILLE.—PEOPLE'S THEATRE (Venemann and Groves, managers): My Colleen drew fairly well 1, 2, followed by Our Married Men 3-6. Messrs. Venemann and Groves realized that it was early to open, as our Summer gardens are still running. Chip o' the Old Block 10-13; James Reilly in A German Soldier 17-20. The Hess and Hoss co. open the Grand, now under the same management as the People's, 18.——ITEMS: In conversation with librettist J. Grein, of this city, who wrote the opera of Tennessee, he stated that he had concluded to dispose of the opera and not produce it this Winter as first intended.—The Elks gave a magnificent out-of-door performance to about 10,000 people, though they only cleared about $200 owing to the expense attached to the undertaking in the nature of fireworks, it being the grandest display ever witnessed in this city. They expect to hereafter give an annual celebration.

ELWOOD.—OPERA HOUSE (P. T. O'Brien, manager): Herbert Cawthorn and his ever-popular Little Nugget opened the season to a large and well pleased audience 2.——ITEM: Manager O'Brien has made a few improvements that have greatly benefited his house. He informs me that he has some of the best shows on the road booked.

SEYMOUR.—OPERA HOUSE (Fred. M. Johnson, manager): Hettie Bernard-Chase in Uncle's Darling Aug. 30; splendid performance; good business. My Colleen 4.——ITEM: Mr. Chase, of the Uncle's Darling co., reports business comparatively better at week stands than one-night stands.

FRANKFORT.—COLUMBIA THEATRE (G. V. Fowler, manager): Little Nugget 6; Madeline Merli 9; Limited Mail 11.——ITEM: Manager Fowler, of the Columbia, is being congratulated on all sides in securing the beautifully new Columbia for a term of years. Theatregoers here wish him all the success in the world. Mr. Fowler formerly managed the Coulter Opera House, which has been closed under contract.

VINCENNES.—GARIS'S OPERA HOUSE (Frank Green, manager): This house was opened 2 by Tony Farrell in My Colleen. The play was well received, and Mr Farrell made a favorable impression. Chip o' the Old Block 3 drew fairly well. Both of these attractions report business very good despite the hard times.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, manager): Opened Aug. 30 with A Railroad Ticket. The house was well filled, regardless of the hot weather, and the season here looks very encouraging. The performance was somewhat above the average farce-comedy, and the encores were without number. My Colleen (good advance sale) 6; Fast Mail 21; Patti Rosa 19; Frank Daniels 23.

COLUMBIA CITY.—TUTTLE'S OPERA HOUSE (J. E. Fagan, manager): The season opened 5 with Labadie-Rowell co. in Faust to a fair house.

LOGANSPORT.—DOLAN'S OPERA HOUSE (William Dolan, manager): Dockstader's Minstrels opened the season 1. They played to a very large house. Manager Dolan has greatly improved the appearance of the interior by a new drop curtain and scenery and a liberal application of paint.

IOWA.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): A Turkish Bath to large business Aug. 31. The co. is a large one and contains some very clever people, including the winsome Marie Heath, who received repeated encores for her clever work. This is the home of Manager and Proprietor E. H. McCoy, and the patronage showed his friends had not forgotten him. Lincoln J. Carter opened an eight-day engagement with The Tornado to good business, to be followed by The Fast Mail, and as this is Fair week, packed houses are looked for.——GRAND OPERA HOUSE (William Foster, manager): John Dillon opened a three-days' engagement to good business, and will be followed by Ole Olsen 30.——WEST SIDE (August Rempond, Aug. 31, after being newly decorated, and is under the management of Madame Reinhardt. Lew Palmer, of Chicago, is lessee, and will also have charge of the bookings.——ITEM: Hal Chalmers joined the A Turkish Bath at Omaha 3, and will assume the role of Leander Thrush.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (R. O. Simmons, manager): Fast Mail drew its usual crowd Aug. 30, followed by Clemenceau Case, 2, to a fair house.

SIOUX CITY.—PEAVEY GRAND (E. L. Webster, manager): House dark week ending 2. Ole Olsen 18; Minnie Sartell 20; Carroll Johnson 21; Cleveland's Minstrels 23.

ERSKUK.—OPERA HOUSE (D. L. Hughes, manager): The season was opened Aug. 29 by Schilling's Minstrels to a good house. The performance was excellent and the most novel seen here for a long time.

CRESTON.—OPERA HOUSE (J. H. Patt, manager): The Chase-Welb co. Aug. 28-2; good business. John S. Lindsay 4-6; A Turkish Bath 11; Skipped by the Light of the Moon 19.

DECORAH.—GRAND OPERA HOUSE (C. J. Weiser, manager): Warner Comedy co. during Fair week at popular prices. Kovaris Concert 12; Madeline Merli 17.——STEVER'S OPERA HOUSE (George Higgins, manager): Dark.

OSKALOOSA.—MASONIC OPERA HOUSE (H. L. Briggs, manager): A Turkish Bath opened the preliminary season to good business Aug. 30.

MUSCATINE.—COLUMBIA OPERA HOUSE (W. G. Munroe, manager): A Turkish Bath opened the season and gave a very good performance. The Tornado 11; crowded house; scenery very good. Fast Mail 2.

DAVENPORT.—BURTIS OPERA HOUSE (Charles T. Kindt, manager): The Fast Mail 2; satisfactory performance to a good house. Sam T. Jack's Creoles to a ten-heavy house 4.——GRAND OPERA HOUSE (Emil Uthoff, manager): The Clemenceau Case booked for 3 failed to materialize.

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KANSAS.

TOPEKA.—GRAND OPERA HOUSE (O. T. Crawford, manager): Richard and Pringle's Georgia Minstrels, with Billy Kersands as the star attraction, and a number of good but less widely known people to aid him, opened to a $300 house with a circus in opposition Aug. 29. Gauze, the female impersonater, rendered some difficult contralto selections, and made an excellent impression. The Kansas Cantata, a musical farce comedy, by the Modoc Club (local talent), 4; Katie Emmett in Killarney 7.——CRAWFORD'S OPERA HOUSE (O. T. Crawford, manager): Isaac Payton Comedy co. 4-9.——ITEMS: The long chain of theatres and opera houses in Missouri, Kansas, Iowa and Nebraska, formerly known as the "Crawford Circuit," is now and has been for some time controlled by the Missouri, Kansas and Nebraska Opera House and Amusement co., of which L. M. Crawford is the president and general manager. This organization is incorporated under the laws of Missouri and leases the houses under its control from those who own them, the two local houses, which are, I believe, the private property of Mrs Crawford being among the number.—O. T. Crawford, one of L. M. Crawford's sons, is the local manager for both houses here; Clarence Huff is secretary, and James Reid treasurer. Frank Watson has charge of the orchestras and promises us a new tune for the Winter.—A very neat programme in the form of a small book is published by Gertrude Willett.—Last Fall a number of alterations and improvements were projected at both houses, but the unlooked-for money stringency made them impossible, so that all the changes promised reduced themselves to the usual thorough scrubbings and renovations, though I understand some minor improvements behind the scenes have been made looking more to the comfort of the dressing rooms.—Mr. Richard, of Richard and Pringle, lost $10,000 in a recent Chicago bank failure.—Chester P. Crawford, another of L. M. Crawford's sons, is treasurer of the Farnum Street Theatre at Omaha, and Dan McCoy, a former well known Topekan, is in charge of the Lincoln, Nebraska, house.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): Leslie Davis Fifth Avenue co. 4-9.

PARSONS.—EDWARDS' OPERA HOUSE (C. M. Johnson, manager): Our Dorothy co., under the management of O. H. Johnstone, opened a week's engagement 9. Apparently nothing but 30-20-30 booked for this season. The W. B. Slater Lyceum Theatre co. ended its brief career 7 at Erie, Kans. Slater with his wife disappeared, and as he had not paid salaries for two weeks the condition of the company can be imagined.

FORT SCOTT.—DAVIDSON'S OPERA HOUSE (Harry C. Emich, manager): John Griffith and a very good company in Faust had a fair house 2. The performance was first class and scenery and electrical effects fine. Mattie Vickers and Forepaugh's circus 6.

KENTUCKY.

PARIS.—GRAND OPERA HOUSE (Charles Scott, manager): Manola-Mason co. in Friend Fritz opened the season Aug. 30 to a full house and delighted audience. Play and players gave satisfaction. Dockstader's Minstrels 4; top-heavy house. Salvini 7, 8; Monte Cristo 9; Stowaway 15; Patti Rosa 21.

OWENSBORO.—NEW TEMPLE THEATRE (J. J. Sweeney, manager): The Al. G. Field Columbian Minstrels 4 gave the best, most novel, and original minstrel performance seen here for years. Orne and St. Nair's Floating Show Boat 7; good business.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robertson, manager): Wilfred Clark and Beaumont Smith in repertoire commenced a week's engagement 4 to good business, the opening piece being Tit for Tat.

MAINE.

PORTLAND.—LOTHROP'S PORTLAND THEATRE (C. C. Tukesbury, manager): A Country Sport 21-23; good business. A Brass Monkey packed the house 4. Pauline Hall Opera co. will produce Madame Favart 6, 7, followed by A Rustic Day 11, 12. Paul Kauvar 13, 14; The New South 15, 16.——ITEM: Florence Hamilton, leading lady at Peak's Island Pavilion this Summer, has accepted a position with one of Lothrop's stock cos. for the coming season.—Ada Lewis, an old-time Portland favorite, who is doing the tough girl in A Country Sport this season, was presented with a beautiful floral tribute on her first appearance here.—Al Sutherland, advance agent for Pauline Hall Opera co., was in town last week.

AUGUSTA.—OPERA HOUSE (Frank A. Owen, manager): The White Squadron Aug. 30; large and fashionable audience.

BANGOR.—OPERA HOUSE (Frank A. Owen, manager): A Country Sport Aug. 28-30; good business. White Squadron 31-1. S. R. O. Dr. Bill 4, 5; light business. James O'Neill in Monte Cristo and Fontenelle 8, 9.

BATH.—ALAMEDA OPERA HOUSE (H. Donnell, manager): Zera Semon closed a successful week of pleasing performances.

MASSACHUSETTS.

NEW BEDFORD.—OPERA HOUSE (W. W. Crossman, manager): The Dazzler Aug. 31; good house; good co. The Fire Patrol 2; small house. Helene Mora in her new piece, Comrades, drew a large audience 4. It was its initial performance before the public and although it received some applause, on the whole was disappointing. The daily papers say there is no satisfactory reason why it should exist. The

first act attempts to represent Delsarte's studio, New York; the second, Ocean grove—tour of the grand consolidated Hamlet; third, interior of the Hotel Topez on the Hudson. The specialties introduced are mostly copies and somewhat staged, and while Mora has a good voice and can sing "After the Ball," she is advised to drop that aged and worn-out piece, for even the school children have sickened of it. The Bottom of the Sea 15; fair-sized audience. Co and scenery fair.——ITEMS: Marie Prescott, who died Aug. 20, opened the present Opera House here in Camille several years ago.—Mrs. Joseph C. Omey and Mrs. Addie G. Miller will have charge of the box-office this season, Mrs. Omey's health having much improved.—The new drop is admired. It is a New England scene, showing a river with groups of trees on each side, a pleasure boat, with Mount Holyoke in the distance. The work is neatly done.—Roland G. Pray, advance agent for Monroe's Musical Comedy co., left here 5 to join the co. in New York.—He has been seven seasons with the co., which opens in Toledo 21.—E. E. Corbett, in advance for Blue Jeans, was in town 5. The co. comes here 13.

LOWELL.—OPERA HOUSE (John F. Cosgrove, manager): Gus Hill's New York Vaudevilles gave a good show to a fair house Aug. 31. The Voodoo, with Thomas E. Murray as the star, opened their season 2, and gave an excellent performance to a good house. Mr. Murray was in good spirits and kept the house in a roar. The co. is about the same as last season. Grimes' Cellar Door, matinee and night of 4, did a large business. James B. Mackie kept the audience in good humor. The manager reports excellent business considering the hard times. Gus Heege in Yon Yonson 5 delighted a fair house; curtain calls in order. Paul Kauvar 6. The Bottom of the Sea 8, 9.——MUSIC HALL opened 2 with their new stock co. to large houses. The new feature is the souvenir programmes gotten up by Messrs. Scott and Phinney, of the business department, a tasteful design with a bill of the play on the first page, and the interior pages consist of a piece of music which is to be changed every week.——The Bijou Theatre opened 4 to S. R. O. The house was a surprise to its patrons. A large, roomy lobby, a broad flight of stairs which lead to the auditorium, tastefully draped boxes, upholstered seats, a spacious balcony, new curtain and scenery, and the interior of the house finished in white, gold and salmon colors, giving a very pretty effect. Olivette is pleasing crowded houses at Lake view week of 28.—Harry Young is head usher of the Opera House.—James Coughlin, a local amateur, signed with the Music Hall stock.

WORCESTER.—THEATRE (Rock and Brooks, managers): City Directory Aug. 30; The Fire Patrol 4; Grimes' Cellar Door 5; Pauline Hall 6. Business was light. The effects of the business depression is decidedly felt in amusement circles here. Managers report light business on the road.——LOTHROP'S OPERA HOUSE (George E. Lothrop, manager): Clouds 30-2; Marked for Life 4-6. Business fairly good.——FRONT STREET OPERA HOUSE (George H. Batchelor, manager): Nibbe Burlesque 30-2; Dupree Fully co. 4-6; business light.——FESTIVAL: The Thirty-sixth Annual Musical Festival commences 26. The sale of seats takes place 12. All previous years the seats have been taken in full at the sales, and from $6,000 to $7,000 in premiums paid. It is a question what effect the unsettled condition of business will have on the sale this year, but as the artists engaged are of the best in the world, and the week's programme the finest ever offered, it is hoped that the sale will prove equal to former years. Handel's "Judas Maccabæus," the opera of Saint Saëns, "Samson and Delilah," Schubert's "Miriam's Song of Triumph," Jules Jordan's "Tasi," Smart's "Bride of Dunkerron," Mendelssohn's unfinished opera, "Lorely," and several other works will be given. The orchestral selections will embrace Beethoven's Eight Symphony, Weber's Jubilee, Schumann's Second Symphony, and Haydn's Symphony in B flat, No. 12. Carl Zerrahn will conduct. Mme. Nordica, Mr. Fischer, Mr. De Pachmann, Mr. Marteau, Mr. Schroder, Mr. Morowski, Mme. Ostberg, Mme. Linde, Mme. Fisk, Mme. Brock-Beaumont, Miss Clark, Mr. McKinley, and Mr. Cafferty will all appear among the artists. The Boston Symphony Orchestra, 100 pieces, and the Festival chorus of 500 voices will add great charm to the week's work.

WALTHAM.—PARK THEATRE (William D. Bradstreet, manager): The Park Theatre was opened 5 for the first time this season. A large audience greeted Walter Sanford's drama, The Power of Gold. Co. excellent.——ITEMS: The formal opening of the Park Theatre was later than usual this year.—Over one-half of the employes of the American Waltham Watch Factory are suspended owing to the recent depression in business. This fact without a doubt has had some effect on the financial side of the enterprise, but in spite of this fact the theatre played to big business. Gus Hill's New York Vaudeville co. in The Voodoo 8.

PITCHBURG.—WHITNEY'S OPERA HOUSE (George E. Sanderson, manager): Powell, the magician, 4, entertained and mystified a fair-sized audience. A striking feature of Mr. Powell's performance is the illusion, entitled "She," suggested by the cave scene in Rider Haggard's story.——ITEM: Dexter W. Fellows, press agent for Pawnee Bill's Wild West, paid his parents a flying visit 4. Mr. Fellows is a graduate from the ranks of the correspondents, and his friends wish him success in his chosen career.

SOUTH ADAMS.—WILSON OPERA HOUSE (Thomas Henley, manager): Howorth's Hibernica co. 4; good house. Dan'l Sully in Auld Lang Syne 5; large and pleased audience. Lucier's Minstrels was well received by a big house.——ITEM: A. Nichols, who was to go in advance of Guy Brothers' Minstrels, received word that owing to the financial depression they will not go out as soon as expected.

TAUNTON.—NEW TAUNTON THEATRE (Garry W. Jordan, manager): Barnett's opera, Prince Prosem, 4; large audience. This was its first public presentation. It will need considerable pruning, and almost a complete re-casting of the second act. The music is superior to the libretto. Outside of Fred. Lenox, George Schiller, and Florrie West the co. were only mediocre. Eugene Robinson's co. presented Paul Kauvar 4; good houses, both at afternoon and evening. Africa, with George Thatcher, and other favorites, 5; large business. Co. and piece made a great success.

HARLWOOD.—THEATRE (F. W. Riley, manager): The Dazzler to fair business 2. Joe Ott was very happy in his work. The Power of Gold 5; first-class business; co. and scenic effects excellent. The financial depression is not felt to any great extent here, and our shoe manufacturers say that business will improve right away.

SOUTH FRAMINGHAM.—ELMWOOD OPERA HOUSE (W. H. Trowbridge, manager): Lost in New York Aug. 28 opened the house to good business; fine attraction. The Dazzler 29; good business; excellent attraction. Humpty-Dumpty (Bates Brothers') 30; fair co.; fair business. Paul Kauvar 5; Power of Woman 6.

BROCKTON.—OPERA HOUSE (G. E. Lothrop, manager): The Dazzler drew a good-sized audience Aug. 30. Joe Ott and the Clipper Quartette were the leading features. The Fire Patrol had a fair house 1. The Bottom of the Sea opened their season here to a large audience 4. The scenic display was good, the co. fair but the play rather weak.——GAIETY THEATRE (Abe Spitz, manager): The season opened at this house with The Slavery Days co. to large houses 4. The Eclipse Quartette, the Big Four, Adams and Howard, King Sisters, and Mamie Anderson do clever work in the olio.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Gus Hill's New York Vaudeville Stars gave a pleasing entertainment to a fair house 2. Cosgrove and Grant's co. B in The Dazzler was well received by good-sized houses Labor Day. James O'Neill 4; Effie Elsler 5; George Thatcher in Africa 6.——ITEM: Kneeland, May and Kneeland's Minstrels are playing the small towns in this vicinity.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): The Dazzler 1; fairly good house. George Thatcher and a strong co. delighted a packed house with Africa 4. The co. opens in New York Christmas Day for a season of five months.

HOLYOKE.—OPERA HOUSE (W. E. Kendall, manager): Opened the season Aug. 31 with Primrose and West's Minstrels; good house. The City Directory 1; Jewett, the magician, 4; both to fair attendance.

CHELSEA.—ACADEMY OF MUSIC (James B. Field, manager): The Power of Gold played to fair business 1, 2. Gus Heege in Yon Yonson gave a fine performance to a packed house 4.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): The Fire Patrol Aug. 31; good house. Co. fair. Gus Hill's co. 2; small house. The co. is very poor. The Voodoo 4; good house.——ITEM: Treasurer Ingersoll has recovered from his attack of rheumatism and is out again.

SPRINGFIELD.—COURT SQUARE THEATRE (D. O. Gilmore, manager): Primrose and West's Minstrel performance marked the opening of the regular season of the theatre Aug. 31, and a large audience was entertained. Russell's Comedians in The World's Fair edition of The City Directory 31; large audience. William Barry's appearance in a new piece, The Rising Generation, 2; small audience. The first anniversary of the opening of the Court Street Theatre was happily celebrated by the presentation of that well-known drama, The Senator. This play has always been a favorite with local theatregoing people, and the large audience was a guarantee of its continued popularity. The Pauline Hall Opera co. presented for the first time in this town Madame Favart to a large audience 5.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Gus Hill's New York Vaudeville Stars open the season 6.

GLOUCESTER.—CITY HALL (Oxford Club, manager): Harry Crandall to a fair house 2.——CITY HALL (Ruskin Club, manager): Gus Hill's New York Stars 4; crowded house.——ITEM: The Ruskin Club are fortunate in retaining Frank Sanford, the lightning ticket seller.

MICHIGAN.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): Manager Baird has completed his bookings for the season and among the excellent list there are many first-class attractions that have never been seen here. Notwithstanding the existing financial troubles, Manager Baird anticipates a lively season. Professor J. O. Grinnell, who was seriously injured here in May last by an electric car, has just begun action against the railroad company for $10,000 damages. Professor Grinnell, who was leader of Frank Tucker's Band, is still incapacitated.

MUSKEGON.—OPERA HOUSE (Fred. L. Reynolds, manager): Braving the World co. opened their season on 6 to a light house. They deserved better. The co. did excellent work. Agnes Earle and Albert Denier deserve special credit for their work. Our house orchestra rendered, as usual, an excellent programme. John Griffith in Faust 31; Fantasma 15; Maida Craigen 19.

OWOSSO.—SALISBURY OPERA HOUSE (F. Ed. Kohler, manager): The Rogers Sisters, assisted by local talent, gave a very pleasing performance 1. They are very clever in their respective roles, and received generous applause from the audience. Business fair.

SAGINAW.—ACADEMY OF MUSIC (S. G. Clay, manager): The only attraction this week was A Cracker Jack playing to a fair house 1. The co. could be improved upon. Skipped by the Light of the Moon 4; Hands Across the Sea 9.

KALAMAZOO.—ACADEMY OF MUSIC (R. A. Ruth, manager): The Hands Across the Sea co. opened the season 4, and satisfied a good-sized audience. The scenic effects were very fine.——GRAND OPERA HOUSE (C. O. Schultz, manager): St. Plunkard drew a good house 1. The co. carries a good band and orchestra.

GRAND RAPIDS.—POWERS' (W. H. Powers, manager): Skipped by the light of the Moon was put on 6 by Fowler and Warmington's co., and entertained a fair sized audience. Hands Across the Sea 11, 12.——GRAND (O. Stair, manager): Local talent in athletic exercises to fair business. Bubbles 11-16.

PORT HURON.—CITY OPERA HOUSE (Lewis T. Bennett, manager): The CITY OPERA HOUSE, under the management of L. T. Bennett, opened the season 2 with A Cracker Jack to a good audience. The Opera House presented a very neat and attractive appearance, and the play pleased everybody.

BENTON HARBOR.—YORE'S OPERA HOUSE (J. A. Simon, manager): J. C. Lewis' St. Plunkard co. gave a good performance to a large audience 2. Professor Masters, the mesmerist, gave a fair exhibition of mesmerism to a fair house 4.

MINNESOTA.

DULUTH.—TEMPLE OPERA (John T. Condon, manager): E. S. Willard Aug. 28-30 and 10 matinee. From a theatrical standpoint, as well as an artistic one, Mr. Willard's engagement has probably been the most successful of any with which Duluth has ever been favored. Mr. Willard and his superb players have won the hearts of Duluth theatregoers as no co. has ever before, and they will always find a warm welcome here. After every performance the entire co. was called before the curtain; something unparalleled in this city. The audiences were large, brilliant, and representative, and box parties were the order of the day. Mr. Willard is charmed with Duluth, and does not hesitate to say so in the strongest terms. John Drew, who appeared on 31, was also well pleased with Duluth. Like Mr. Willard, he, too, was given a curtain call after the play was over. He stated before leaving that not only were the box-office receipts beyond his expectations, but his reception was flattering in the extreme, and that, if ever again he came to the Northwest, he would certainly not fail to visit Duluth. It is a rare thing for a meritorious co. to visit Duluth without meeting with a pleasant exception, and to go away without being charmed with "The Peerless City of the Northwest."

WINONA.—OPERA HOUSE (John T. Condon, manager): Manager Condon opened the season 1 with E. S. Willard in The Middleman. Though prices were advanced, Mr. Willard was greeted with a very fine house, which favored him with numerous recalls. Mr. Willard is supported by a well balanced co., including Marie Burroughs, who is a thorough actress as well as a beautiful woman. Our city was very fortunate to secure Mr. Willard, as he only plays three one night stands this season, but Manager Condon was after those three. Professor Hines and his recently organized orchestra were efficient. Friends 5; The Waifs of New York 6; The Hustler 14; Oliver Byron 25.——ITEM: Manager Condon returned to Duluth, leaving Mr. Eastman in charge of the Winona and Lacrosse houses.

ROCHESTER.—GRAND OPERA HOUSE (C. Van Campen, manager): The season was opened Aug. 29 by John Dillon in the play, A Model Husband, to a full house. Co. first class, and everyone satisfied. Manager C. Richardson has a fine booking for the season, and is desirous of playing only in first-class houses.

CROOKSTON.—GRAND OPERA HOUSE (L. I. Columbus, manager: The Andrews' Opera co. gave Dorothy 2 to a fair house.

MISSISSIPPI.

NATCHEZ.—TEMPLE OPERA HOUSE: The season opens 7 with Gus Thomas in The Burglar. Our new manager, S. W. Langford, has everything arranged for the convenience of both the public and the players.

MISSOURI.

ST. JOSEPH.—THE NEW CRAWFORD THEATRE (C. P. Elliott, manager): Nothing is lacking now in the equipment of the Crawford, and it is fairly launched on its career. It will receive a full share of St. Joseph patronage, especially if the standard of attraction is kept up. Katie Emmett in Killarney 8, 9. The Tootle's Theatre is being pushed day and night, and it will crowd the decorators to finish by 18, but it would hardly be a typical theatre opening if something were not unfinished. Marble hall's will really be found in Tootle's, as the wainscoting is of that material, and the effect already of the house, even incomplete, warrants report that it will be thoroughly metropolitan in every respect. The Eden Musee opened; and its permanent theatre deserves mention. Manager Martin determined last season that a real popular price house would pay here, and accordingly, while preserving the Musee in the same building, enlisted the owner of the property in his enterprise; the result of which is a theatre, neat, handsome, complete, with all the conveniences of folding chairs, sloping floors and electricity. The Boston Opera co. will fill an engagement of three weeks in this house.

JOPLIN.—CLUB THEATRE (H. H. Haven, manager): John Griffith in Faust opened the season to good business 1; A. W. Fremont 777, 6; Richards and Pringle's Minstrels 8.

SPRINGFIELD.—GRAND OPERA HOUSE (F. S. Heffernan, manager): John Griffith in Faust 29, 30, small but well pleased audiences.——RAILROAD THEATRE (A. B. Crawford, manager): The season was opened by A. W. Fremont in 777, 4; good house; Mattie Vickers 7.

CARTHAGE.—GRAND OPERA HOUSE (H. C. Agnew, manager): John Griffith in Faust to a fair and well pleased audience Aug. 31.

MEXICO.—FERRIS GRAND: Mattie Vickers in Circus Queen to fair business 1. Andrews Opera co. 6; Our Goblins 12.

MARYLAND.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): Anderson's Two Old Cronies to a fair-sized audience 1. Aaron H. Woodhull in Uncle Hiram 8; Lillian Lewis 15; The Chimes Hunter 19; The White Slave 25; Gilbert Opera co. 3.

NEW YORK.

ALBANY.—HARMANUS BLEECKER HALL (G. H. Butler, manager): Robin Hood co. Aug. 28, 29; Peter Jackson in Uncle Tom's Cabin 30; Black Crook 2, 4; Wang 5.——LELAND OPERA HOUSE (H. P. Sonlier, manager): Chauncey Olcott in Mavourneen 1, 2; large houses emphasized the impression he made last season. The Spider and Fly co. 4, 5; good business. The Flag of Truce 7-9.——PROCTOR'S THEATRE (C. H. Smith, manager): Peck's Bad Boy 4-6; crowded houses. The Engineer 7-9.——ITEM: The Albany Press Club entertained Chauncey Olcott after the performance, Saturday evening. A very enjoyable time was passed.

ROCHESTER.—COOK OPERA HOUSE (H. R. Jacobs, manager): The Man From Boston, with John L. Sullivan in the lead, attracted packed houses 4, 5. As a vehicle wherein the redoubtable gladiator may pose to advantage, the play may be classed a success. Pearson's co. appeared 7-9 in She before fine audiences. The spectacular effects were excellent. The Still Alarm 11-13.——ACADEMY (H. R. Jacobs, manager): Gallagher and West's Comedians appeared in The Colonel and I 4-9 to good business. The play is an elaborate sketch and is overflowing with laughable situations.——MUSEE THEATRE (M. S. Robinson, manager): The boxing kangaroo was the chief attraction week ending 9, although Lottie Gibson in her budget of songs was a warm favorite. Vaudeville 4-9.——LYCEUM THEATRE (H. E. Wolff, manager): Black Crook 4-11.——GOSSIP: Manager Robinson, of the Musee, presented the Infants' Summer Hospital $50, amount of net receipts of Musee Sunday concert.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (S. Osgoodsky, manager): Uncle Tom's Cabin had an excellent house Aug. 29. Co. good and audience well pleased. Ezra Kendall with his new comedy, The Substitute, had large and delighted audiences 30, 31. Arthur Dunn divided the honors with the star. The advance sale for Frank Mayo 6 is brisk.——LIENS: I am pleased to notice that the house orchestra has been strengthened and is again under the efficient leadership of William Ossoski. Charles H. Armstead is treasurer, and Sydney Ossoski business manager of the house.—Bertha Johnson, a charming young society woman of this city, who was with the Baker Opera co. last season, is again a member of that organization, having joined the co. at Meadville, Pa.

MIDDLETOWN.—CASINO THEATRE (H. W. Corey, manager): M. B. Leavitt's Spider and Fly co. opened the season to S. R. O. Aug. 31. The co. gave satisfaction and has been entirely reorganized and many new and attractive features added. New scenery has been painted by Reed and Schafer, of New York, and the costumes, which are magnificent, were specially designed by Charles Alias, of London. Many electric and mechanical effects have been introduced. One of the features was the French dancers from the Folies Bergere, Paris. Ezra Kendall in his new play, The Substitute, to a well-pleased, S. R. O. house 4.——ITEM: Flora Murry, late of Digby Bell's co., has signed with Harry Crandall's A Busy Day co. Miss Murry is to take one of the leading parts.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Kellar afforded a good-sized audience a thoroughly enjoyable evening's entertainment 4.——Y. M. C. A. HALL: The Till Family gave an entertainment to a good-sized audience. Performance good.——ARENA: Peck and Sawyer's Daniel Boone 6.——ITEMS: Harry Randolph, of Chicago, who is on his way to New York to join Neil Burgess' County Fair co., was the guest of Mr. and Mrs. John G. Collingwood, of this city, last week.—John H. Miller, banjoist, of this city, has an instrument made by himself which is superior in tone, workmanship, and finish to any banjo ever displayed in this city.—E. B. Sweet, our genial manager, is again able to be about after his recent illness.

SARATOGA SPRINGS.—TOWN HALL (J. M. Putnam and Co., managers): Gallagher and West, with their own co. of comedians, singers, and dancers, in The Colonel and I Aug. 31 to good business. Morton's Original New Orleans Minstrels gave a strictly first-class performance 2 to a good house. Perfect instrumental music under the direction of the composer is one of the features with this co. Their specialties were all good and were received with marked favor.——NEW GEM OPERA HOUSE (J. E. Smith, manager): Daniel Sully in Auld Lang Syne to a large and highly pleased audience 4. The piece is brimful of bright dialogue, and is sure to please wherever presented. Very noticeable features are the pretty girls and the elegant costumes. Supporting co. are all above the average. M. B. Leavitt's new grand spectacular pantomime, Spider and Fly, to a large and highly pleased audience 6. The co. is a large one, the girls charming, and costumes elegant. The Arion Singing Society of New York, with their ladies, numbering 200, spent the day here 4 on their return from Lake George. Following their midday dinner their band gave a concert on the court piazza at Congress Hall. Kittie Berger, the famous zither player, who has been enjoying her annual visit here, left for a thirty days' trip to the World's Fair 5. Miss Berger will spend the Fall and Winter months in New York. A new addition to the colony of literary people, who are sojourning with us, is Miss Anna Robertson Brown. Her serial articles now appearing in the *Ladies' Home Journal* on "The Girl that Goes to College," are being read with profound interest.——ITEMS: Gartland's Tenth Regiment Band gave their closing concert in Congress Spring Park 2. The daily concerts given by this band have been listened to by hundreds during the season, who have spoken in the highest terms of their ability as musicians.—Herr John Land's Orchestra gave their final concert 4 and returned to Buffalo 5.—W. R. Gross, manager of Rose Coghlan, complimented J. M. Putnam and Co., managers of the Town Hall, for the splendid work of their orchestra and the appropriateness of the selections rendered at her production of Forget-Me-Not.

LOCKPORT.—HODGE OPERA HOUSE (H. G. Hunt, manager): Uncle Tom's Cabin 2, matinee and evening, to good business. Nora Jollities 3. Barnum will exhibit in the Fair grounds 9.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): Vreeland's Minstrels opened the season with a fair-sized audience. The Burtis has been entirely renovated and has added a smoking room for the benefit of its patrons.

COHOES.—CITY THEATRE (E. C. Game, manager): Gallagher and West in The Colonel and I Aug. 30. Leavitt's Spider and Fly co. 2; fair business. Cosgrove and Grant's The Dazzler 3; business fair.

ST. VERNON.—BUSH HALL (Fitzgerrell and Strattan, managers): L. J. Carter's Fast Mail opened the season 4 to S. R. O. Hettie Bernard-Cogan in Uncle's Darling 2; good business. Sharpley Lyceum Theatre co. 11-16; Fair week.——IDEM: Prospects are good for large business this season.

CORTLAND.—OPERA HOUSE (Warner Rood, manager): The Maude Hillman co. commenced a week's engagement Aug. 28, presenting Lady Audley's Secret, Rag-Picker's Child, Oliver Twist, Zeppa, Bis Minuet, and Under the Gaslight to fair houses. Their rendition of Oliver Twist was one of the best performances ever given in this city by a repertoire co. at popular prices. My Aunt Sally 4.

WATKINS.—LOVE'S OPERA HOUSE (John W. Love, manager): The season opened here 5 with a revival of U. T. C., given by J. K. Steele's co., of which George W. Ferguson, of Park and Fursman, is manager in conjunction with E. L. Johnson, of Elmira. They gave a very creditable performance to a packed house. The outlook for the season is very favorable, the panic hasn't touched us very hard here. The house has had its usual renovation, especially in the dressing rooms, where a number of improvements appear. The staff with but a few exceptions is the same as last season. A Social Session 12; Denning's Minstrels 23.

SYRACUSE.—WIETING OPERA HOUSE (Wagner and Reis, managers): Jerry was well attended 4. Percy Kingsley, of this co., is a member of a local bicycle club, and his first entrance was made on a bicycle in the club uniform. The club was represented by about one hundred wheelmen, who gave him a rousing reception. Black Crook 7-9; The Prodigal Father, with Maggie Cline, 12, 13; Roland Reed 14; Donnelly and Girard 15, 16.——H. R. JACOBS' OPERA HOUSE: My Aunt Sally proved an unsatisfactory performance Aug. 31-2. It was fairly attended. She 4-6; good business. John L. Sullivan 8, 9; Police Patrol 11-13.

JAMESTOWN.—ALLEN'S OPERA HOUSE (A. E. Allen, manager): The Eagle's Nest Aug. 29; fair business. Kittie Rhoades 4-9; Peter Jackson's U. T. C. 12; A Social Session 16.

MALONE.—OPERA HOUSE (H. A. Putnam, manager): Burton and Willard's Engineer 29.——ITEM: Ovide Musin, the violin virtuoso, and Madame Tanner-Musin, have been summering here. During their sojourn among us they have made many friends and have been entertained largely in society. Mr Musin for the first time saw a baseball game and shot his first deer, and while with a party hunting their supply of meat was stolen by a bear, causing them considerable trouble. His tour opens in Brooklyn Oct. 4, and he plays to the Pacific coast and return.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): A Social Session 4; large audience.

COHOES.—OPERA HOUSE (A. C. Arthur, manager): The season was opened with the Newell Brothers in The Operator to a large audience 1. Frank Mayo presented the double bill, A Bull in a China Shop and A Matrimonial Deadlock to a good sized house 4.——ITEMS: Many improvements have been made in the house during the Summer, and Manager Arthur's office has been beautifully decorated.—Mr. Meech, of the Academy of Music, Buffalo, is in the city.—Black Crook 10; Barnum and Bailey's Circus 21.

PLATTSBURGH.—THEATRE (W. A. Browne, manager): Squire Haskins played to a good house and gave satisfaction Aug. 31. The Mendelssohn Quartette Club, under the direction of Thomas Ryan, Oct. 20.

ELMIRA.—OPERA HOUSE (Wagner and Reis, managers): Crazy Patch 4; fair business; performance good. Frank Mayo, supported by an excellent co., produced A Bull in a China Shop and A Matrimonial Deadlock 5 to a good-sized and pleased audience. Black Crook 6; good-sized audience. Donnelly and Girard 13.——ITEM: J. P. E. Clark, manager of the Binghamton, N. Y., Opera House, was here 6.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, manager): Dan Sully in Auld Lang Syne 2; performance very fine and to a good house, which thoroughly appreciated Mr. Sully in his new play. He was supported by a good co. throughout. The Dazzler two nights, Thursday and Friday, 7, 8.

AMSTERDAM.—OPERA HOUSE (A. Z. Neff, manager): John L. Sullivan in The Man From Boston 1; top-heavy house.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard, manager): A Social Session Aug. 31; small audience. Powers' Ivy Leaf 12.

BINGHAMTON.—STONE'S OPERA HOUSE (Clark and Delavan, lessees): Ezra Kendall in The Substitute 2; fair-sized and well-pleased audience. Black Crook 5 packed the house, the S. R. O. sign being displayed at 8 P. M. A first-class performance was given. Frank Mayo 8 in A Bull in a China Shop and A Matrimonial Deadlock; A Social Session 9; The Prodigal Father 11; Rainmakers 14.

NIAGARA FALLS.—PARK THEATRE (H. A. Foster, manager): Stetson's Uncle Tom's Cabin 1; packed house. The Nora Jollities' Quick Match 9.

PORT JERVIS.—LEA'S OPERA HOUSE (George Lea, manager): Henry's Comedy co. closed a week's engagement 2 to light business. Black Crook 4 immense audience.

ITHACA.—SAWTELLE'S PAVILION THEATRE: Good business 4-9.——OPERA HOUSE (H. L. Wilgus, manager): Arthur Denning's Minstrels opened the season to a full house 6.

TICONDEROGA.—IVES' OPERA HOUSE (F. Ives, manager): Our Country Cousin 6; fair business. Swiss Bell Ringers 9; Engineer 15; Dazzler 18. Walker Whiteside in Hamlet 27.

CANASTOTA.—BRUCE OPERA HOUSE (E. J. Preston, manager): Opens for the season 23 with My Aunt Sally.

SCHENECTADY.—VAN CURLER OPERA HOUSE (C. H. Benedict, manager): Charles A. Gardner in The Prize Winner drew a fair house 6 and gave immense satisfaction. His support was excellent. Spider and Fly 7; Humpty Dumpty 9. The season at the Van Curler has opened very favorable. The house is now entirely furnished, and Manager Benedict has nearly all the leading attractions on the road booked. He intends playing three a week.

OSWEGO.—FITZHUGH HALL (N. S. Richardson, mgr.): Francesca Redding 11-16.——ITEM: Richardson's new opera house is rapidly assuming form. It will be ready about Jan. 1 next.

NEBRASKA.

LINCOLN.—THE NEW LASSING (E. A. Church, manager): Carl B. King, associated with Professor Gray, entertained a small audience at reduced prices Aug. 31, with an exhibition of mind reading and stereopticon views of the World's Fair. Alma Heywood in Edgewood Folks 8, 9.——THE FUNKS: Marie Heath in A Turkish Bath 14.

GRAND ISLAND.—OPERA HOUSE: The season opened with Litt and Davis' A Nutmeg Match to good business Aug. 29, 30. Real Opera co. 31-2, good business.

NEW HAMPSHIRE.

PORTSMOUTH.—MUSIC HALL (J. O. Avers, manager): Grimes' Cellar Door to fair house Aug. 31. The White Squadron pleased a good house 2. Yon Yonson 5.——OPERA HOUSE (E. E. Mitchell, manager): The season at this cosy resort opens with Paul Kauvar 11, followed by The Power of Woman 14; The Nabobs 18; The Lost Paradise 21.

NASHUA.—THEATRE (A. H. Davis, manager): Adams' Comic Opera co. opened a week's engagement Aug. 28 to fair business. Brass Monkey 6; Danger Signal 12.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): James B. Mackie in Grimes' Cellar Door to a good house 1. The Voodoo, or, A Lucky Charm 5; small house. The Bottom of the Sea 6; large house.

DOVER.—CITY OPERA HOUSE (George H. Demeritt, manager): The Justin Adams Comic Opera co. presented The Mascot to a small house 4.

NEW JERSEY.

TRENTON.—TAYLOR OPERA HOUSE (John Taylor, manager): M. B. Leavitt's Western Spider and Fly co. attracted a fair attendance 5. The costumes and scenery are very handsome. Flag of Truce 14, 15; Straight Tip 16; Country Squire 18; Von Yonson 19; Under the City Lamps 22.

PLAINFIELD.—MUSIC HALL (J. A. Demarest, manager): Willie Collier in Hoss and Hoss Aug. 31; good house. Sherman Wade as Lawyer Hoss, and Louise Allen Collier in her ostrich dance, won hearty applause. Leavitt's spectacular comedy, Spider and Fly to a large and well-pleased audience 4.

PATERSON.—OPERA HOUSE (J. J. Gostchius, manager): N. S. Wood in Out in the Streets drew fairly well 4-6. The Diamond Breaker, with its wealth of heavy scenery, pleased fair audiences 7-9. Co. and scenery good. An Irishman's Love 11-13.——PEOPLE'S THEATRE (George E. Rogers, manager): Russell Brothers' Comedians did fairly well week ending 9. Best vaudeville show we have seen in many a day. Rose Hill's Folly co. 11-16.

NEWARK.—MINER'S THEATRE (Col. W. H. Morton, manager): This house was opened for the season 4 by Marie Wainwright with fair support in Frou-Frou, Camille, and The Social Swim. The season is rather early, and the co. played only to fair houses. Stuart Robson in Comedy of Errors 11-16.——JACOBS' THEATRE: John T. Kelly filled the bill with his witty sayings to good business 4-9. Romany Rye 11-16.——WALLMAN'S OPERA HOUSE: The Rentz-Santley co. made its first appearance this

season to fine houses. Gus Hill's World of Novelties 11-16.

HOBOKEN—Rose' Theatre (W. S. Rose, manager): The Rambler from Clare attracted good houses 4-6. The Streets of New York followed for three nights and drew fair attendance. The old piece has been slightly changed and several very good specialties introduced. Darkest Russia opened 11.——Germania Theatre (Martell and Fanton, managers): The Rice and Barton Rose Hill Burlesque co. drew big houses all week of 4-9. Mathews and Bulger's Vaudeville comb. 11-16.

NORTH DAKOTA.

JAMESTOWN—Lloyd's Opera House (J. M. Lloyd, manager): Andrews' Opera co. in Dorothy Aug. 29; good performance; full house.

OHIO.

CANTON—The Grand (L. B. Cool, manager): She Couldn't Marry Three Aug. 30; fair business. The Boston Comedy co. closed a week of good business, having been transferred from Schaefer's to this house 31. ITEM: Manager Cool has been in New York for the past week booking attractions.

URBICHSVILLE—City Opera House (Elvin and Van Ostran, managers): Just Landed opened the season here to good business Aug. 21. The play was given just as it was written without any changes whatever. It will be a success with a few more specialties, which Mr. Fisher informs me will be introduced.

STEUBENVILLE—City Opera House (W. D. McLaughlin, manager): Manager McLaughlin has announced Al. G. Field's Minstrels for 12 as his opening attraction.

CANAL DOVER—Bijou Opera House (Beiter and Cox, managers): Anderson's Two Old Cronies 8; Boston Ideal Opera co. 22, 23; Fair Week.

EAST LIVERPOOL—New Grand (James D. Orr, manager): Lillian Kennedy in She Couldn't Marry Three Aug. 30 to a full house. Two Old Cronies (Anderson's) 4; good house.

COLUMBUS—Henrietta Theatre (Dickson and Talbott, managers): Span of Life closed a very successful week 2. Charles Dickson in Incog 6, 9. ——Grand Opera House (J. G. and H. W. Miller, managers): Elmer E. Vance's Patent Applied For closed a remarkably good week 2. Play gave very good satisfaction, and it will probably be a money-maker. Salvini in repertoire 13-16 ——Park Theatre (Dickson and Talbott, managers): A Pair of Kids Aug. 30-2 pleased large audiences. Sadie Hasson in Kentucky Girl 4-6 opened to a big house and gave satisfaction. Cruisheen Lawn 7-9.

FINDLAY—Turner Opera House (C. R. King, manager): Hi Henry's Minstrels 6; She Couldn't Marry Three 9. ——Marvin Theatre (Willis Marvin, manager): Will be opened by Thomas W. Keene in Richard III 16. It will have a seating capacity of 1,500, a stage 45 by 88 feet, with a proscenium opening 36 by 36 feet. The new theatre is considered one of the finest in Northwestern Ohio, and is booked by the American Theatrical Exchange.

RAVENNA—Reed's Opera House (Myron Carter, manager): G. G. G. Comedy co. 4-9; good business.

ZANESVILLE—Schultz's Opera House (R. D. Schultz, manager): Uncle Tom's Cabin with Peter Jackson as the star opened the season to a large house 4. ——ITEM: Manager Schultz has booked a number of first class attractions for this season. Al. G. Field's Minstrels 21.

SPRINGFIELD—Grand Opera House (E. B. Foltz, manager): Bessie Bonehill in Playmates 5; Al. G. Field's Columbian Minstrels 8. Black's Opera House (Samuel Waldman, manager): Lew Dockstader's Minstrels Aug. 28; good performance to good business. Little Nugget 4.

BELLEFONTAINE—Grand Opera House (T. L. Hutchins, manager): McCarthy's Mishaps will open the preliminary season here 14. The regular season opens Fair Week, Oct. 2.

LANCASTER—Chestnut Street Theatre (Neil McNeil, manager): Peter Jackson in Uncle Tom's Cabin pleased a very large audience 3. ——ITEM: Richard R. Corbous, well known in this city, is with Charles E. Davies' co. now and appeared to advantage as Parks the lawyer.

WARREN—New Opera House (Eliot and Geiger, managers): Thomas W. Keene in Richard III Aug. 30 to large business. Edwin Arden in Eagle's Nest 6. Niles has been connected with Warren by an electric railway, which will increase business at the theatre.

PORTSMOUTH—Grand Opera House (H. S. Grimes, manager): We, Us & Co. 4. Labor Day packed the house to the dome, and the universal verdict was that the co. was excellent. Frank Daniels in Farmer Hopkins Aug. 30; good attraction, poorly patronized. Old Soldiers 5; Stowaway later. Manager Grimes has booked a large number of good cos. ——ITEM: Olive Gates, a Plymouth girl, is with The Stowaway co., and is making a success.

PENNSYLVANIA.

HARRISBURG—Grand Opera House (Markley and Co., managers): Anderson's Jolly Old Chums (Two Old Cronies) to good business. Pretty girls, funny men and fine costumes are as talismanic as ever, the only changes are of the plot and incidents. A. H. Woodhull in Uncle Hiram drew fairly good business 5. Troja Griswold, a dashing soubrette, caught the house by her inimitable rendition of a vocal repertoire unique in its way. The co. and play were well received. Charles A. Loder in Oh, What a Night! was greeted by a good audience. Lights o' London 11; Straight Tip 12; Isle of Champagne 13. Harry Davis' Family Theatre opened season 4 with a good vaudeville co. and has had a succession of good houses.

ALLENTOWN—Academy of Music (R. M. Whitesell, manager): The season was opened by Fitz and Webster's co. in A Breezy Time 5. A large audience was in attendance and the co of merry-makers kept the audience in a good humor throughout. Mr Fitz is a good comedian, and in Miss Webster has an excellent helpmate. The entire support is very good. ——ITEMS: R. M. Whitesell will continue at the managerial helm and will look after the interests of his patrons with the same care and politeness which made him so popular with our amusement people the past season. He has made a number of improvements at this house during the Summer. Notably, the change in the name from Music Hall to Academy of Music, which title gives a much better conception of its purpose. The introduction of steam heat into the theatre is a noteworthy feature, and its patrons will no longer be under the necessity of watching their breath congeal, as was the case by the former imperfect heating system. The very large number of attractions booked for the season are of such a class that will please the tastes of all. We will have the best of last season's New York successes that will go on the road, and from the character of the bookings shown your correspondent, the season will be one of excellence, novelty and variety. H. E. Norman will continue as treasurer, and Thomas Jacoby as ticket-taker. In the corps of ushers a complete change has been made, those selected to serve the patrons of the house are a courteous body of young men, and will wear full dress suits at each performance. The orchestra is again under the leadership of Professor Martin Klingler, and he promises a class of music that will be a feature of the season.

JOHNSTOWN—Adair's Opera House (Alexander Adair, manager): A small audience greeted Arthur Lloyd in Our Party 2. The play, although a new one to Johnstown theatregoers, gave satisfaction, but it lacked the "ginger" for which American plays are noted. Charles Dickson presented Incog. to a large and very appreciative audience 4. In Old Kentucky, a new melodrama, was presented here for the first time; to a packed house. Bettina Gerard is womanly as Madge Brinly. A strong and powerful character is Joe Lorey, the moonshiner. The ubiquitous Kentucky Colonel is given a prominent place and adds much to the effectiveness of the drama. The scenic splendor of the piece is deserving of unstinted praise. Miss Gerard, in the role of the heroine, dashed across the stage in riding costume on the back of the racing mare, "Queen Bess," and captured the audience. Her songs also in the last act were a pleasing innovation. A great hit was also made by the "Woodlawn Coon-doodlers," a juvenile brass band composed of pickaninnies picked up in the cities of the South. In the second act they give a number of singing and dancing specialties to the thump of Uncle Ned's banjo, and impart a fine coloring to the Southern scene which the play depicts faithfully and graphically. In Old Kentucky will surely be a winner.——Family Theatre (Harry Davis, manager): This house opened in a blaze of glory 4 to two packed houses. The new faces this week are Yucca, H. C. Maxey, Stepp and Trepp, Stephanie Brothers, Rochelle, Keating, Lord Glenfield and Marion Ellis.

CHESTER—Grand Opera House (Thomas Hargreaves, manager): The Devil's Auction entertained a big house Aug. 24. Admitted to the Bar, a comedy in four acts by Henry Doblin, was played for th first time 2. Charles Dickson sustained the role of Jefferson Ward, the young lawyer, in love with his employer's daughter, and with an important case on his hands. This case furnishes the plot and is skilfully worked out. A clever rascal impersonates a dead man and lays claim to a fortune left to Jimmy, an orphan boy. Ward unmasks the villain, gives Jimmy his fortune and marries his sweetheart. Dickson is a very clever actor and has surrounded himself with a very clever co. The audience while not large was appreciative, and the many good points in the play were loudly applauded. The cast included Dolly Nobles, Margaret Fitzpatrick, Elizabeth Hunt, Lillian Burkhart, Ernest Willis, Thomas A. Wise, Fred Backlas, Henry Sheldon and Gustave York. The Substitute will be played with Ezra Kendall in the leading role.

BETHLEHEM—Opera House (C. F. Walters, manager): A Breezy Time was presented to a very large audience Aug. 31 as the opening attraction for the season here. The co. is superior to last season. It is doubtful whether a greater fraud was ever foisted on a local manager than the congregation of crude variety and concert hall novices which made up The La Tosca Operatic Spectacular co., and which came here 4. There was not a redeeming feature in the show. Manager Walters was so disgusted that he ordered one of his staff to ring the curtain down before the performance was ended. He claims that he booked the co. on the recommendation of a legitimate metropolitan manager, and now he feels very much like demanding redress. A Straight Tip 11; Spider and Fly 16; Clarence Bennett's Repertoire co. 18-23. Joseph H. Hart, formerly manager of Allentown Music Hall, is the programmer of the house here, and an exceedingly creditable production is the result.

READING—Grand Opera House (George M. Miller, manager): The City Sports gave their first performance of the season to a large house Aug. 24. The Dark Secret gave a fair performance 31. Ezra Kendall in The Substitute drew a large house and gave a very amusing performance 5. ——Academy of Music (John D. Mishler, manager): A Trip to Chinatown drew S. R. O. 31; the performance was well patronized. A Breezy Time 4; pleasing performance to a good house.

NEW CASTLE—Opera House (R. M. Allen, Jr., manager): A Straight Tip drew a small but well-pleased audience 5. Specialties good despite the inefficiency of the local orchestra. The Burglar 11; Darkest Russia 26. ——Gossip: Frank and Bessie Tannehill of the Straight Tip co. visited relatives while here 5.—Press Agent Willis Cobb of Cook and Whitby's Circus when here 4 made things exceedingly pleasant for all members of the press, including your correspondent, who extends thanks.—Owing to a dispute with Cook and Whitby as to the number of lithograph passes due him, one of our merchants brought suit and collected $7 for the use of his windows against the former.

WILLIAMSPORT—Lycoming Opera House (John L. Gunter, manager): Bubb and Bennett's Comedy co., week of Aug. 28 to good business and appreciative audiences. Old Kentucky 5; good sized and enthusiastic audience. Straight Tip 6; Breezy Time 9; Lost in New York 12.

PITTSTON—Music Hall (W. D. Evans, manager): Fitz and Webster opened to a crowded house 5; co. good; musical numbers very catchy.

UNIONTOWN—Grand Opera House (James T. Davies, manager): Bartholomew's Horses Aug. 28-30 to fair business. Madeline Merli 6. ——ITEM: Our popular young manager, James Davies, has booked some of the leading attractions, and I predict for the cos. that secure dates paying business.

SHAMOKIN—G. A. R. Opera House (John F. Osler, manager): Oh, What a Night! Aug. 29; fair-sized but delighted audience. Bubb and Bennett Comedy co. 18 repertoire week of 4-9 to good business.

POTTSTOWN—Grand Opera House (George R. Harrison, manager): Bark Murphy in O'Dowd's Neighbors opened the house 4 before a fair and appreciative audience.

WEEKSPORT—White's Opera House (P. D. Hunter, manager): Lillian Kennedy in She Couldn't Marry Three pleased a large audience 2. In Old Kentucky to good business 4. Incog 5. ——Altmeyer's Theatre (George Altmeyer, manager): Still Alarm to fair business 30. Slaves of a City pleased a medium-sized audience 2. A Straight Tip to good business 4.

TITUSVILLE—Opera House (O. E. Gleason, manager): The New York Dramatic co. in repertoire 11-16.

MT. CARMEL—G. A. R. Opera House (Joe Gould, manager): Musical entertainment (local) under the management of Professor W. J. Harris, gave general satisfaction to a large audience 4.

CARBONDALE—Grand Opera House (Daniel P. Byrne, manager): Gus Hill's Novelties 1; good-sized audience. ——Academy of Music (J. O'Hearn, manager): Ezra Kendall in his new play, The Substitute 30, fair sized audience.

SCRANTON—Academy of Music (M. H. Burgunder, manager): The season opened with Hoyt's A Trip to Chinatown to a packed house Aug. 29. Gus Hill's Novelties 2, fair business.

SHENANDOAH—Theatre (P. J. Ferguson, manager): Charles A. Loder and a good co. in Oh, What a Night! to very good business considering the hard times in this region at present. This was the opening attraction and was well received.

BRADFORD—Wagner Opera House (Wagner and Reis, managers): Willard and William Newell the twin brothers, in The Operator Aug. 31 to a large audience. The Crazy Patch 6; fair house.

PUNXSUTAWNEY—Washburne Street Opera House (Charles Fish, manager): The Burglars largest house of the season; audience well-pleased. A Breezy Time 12. Von Vonson 21; C. A. Loder 25.

RAFFICOKE—Broadway Opera House (James Kleckner, manager): Paul Barnes in The Chamois Hunter 5, good business. The singing of Mr. Barnes and the dancing of little Miss Elsie were features.

HOMESDALE—Opera House (William J. Silverstone, manager): The house opened 2 with The Chamois Hunter, Paul E. Barnes taking the leading part, performance excellent; good business. New York Day by Day co. 12, U. T. Cabin 19, Dr. Bill 23. The house was given a general overhauling, there being new scenery and a new curtain added to the list of improvements. Joseph E. Hanley, representing Melville and Thomas's New York Day by Day co. was in town recently.

WILKESBARRE—Waller's Music Hall (Daniel L. Hart, manager): Jerry Aug. 31-2, good business. The Planter's Wife 4-6; fair-sized audience. This was the first of a series of specially engaged cos. that Manager Hart has secured for this season. The co. headed by Miron Leffingwell (author of Blue Grass) and Adelaide Alexander is strong and well balanced and gave a very satisfactory performance. ——Grand Opera House (M. H. Burgunder, manager): Gus Hill's World of Novelties 4, fair business.

WARREN—Library Theatre (W. A. Alexander, manager): The Edwin Arden co. in Eagle's Nest 5; light business. My Aunt Sally 13; Charles A. Gardner 14.

YORK—Opera House (R. C. Pentz, manager): Charles A. Loder in Oh, What a Night! 4, large audience. Mark Murphy in O'Dowd's Neighbors 6, fair house. ——ITEM: Manager Pentz has opened a branch ticket office in the palatial new Hotel Colonial. It will be a popular innovation.

OIL CITY—Opera House (C. M. Loomis, manager): Eagle's Nest 4, fair house, performance satisfactory.

COLUMBIA—Opera House (James A. Allison, manager): Fred Ivancy and co. opened the season in Devil's Mine 4, good business, scenery very pretty and interesting. New York Day by Day co. fair business. ——ITEM: During the past two months many alterations and improvements were made in the interior of this house adding much to its attractiveness and comfort. Ninety per cent of the attractions in the past that played at this house were under the management of Local Manager James Crothers, who reports having contracted with quite a number of the cos. on the road for the season, which is expected to be a good one.

LEBANON—Fisher Opera House (George H. Spanz, manager): Charles A. Loder in Oh, What a Night! opened the season here to a full house 1. New York Day by Day 5; small audience. Spider and Fly 13.

SOUTH DAKOTA.

SIOUX FALLS—Grand Opera House: (S. M. Bear, manager): The Grand, when it opens the season 11, will be a surprise to its many patrons. ——ITEM: Oscar Solie has been retained as advertising agent, his fifth season. Francis Emerson has been appointed door-tender.

TENNESSEE.

NASHVILLE—The Bijou (J. H. Mittler, manager): Clark Williams, supported by a good co., presented Our Married Men to excellent houses Aug. 28-2. Zeb opened 4. Labor Day the S. R. O. card was hung out both at the matinee and night performances. A Pretzel 11-16. ——ITEMS: The Vendome will open 16 with Dr. Carver in The Scout. Manager Sheetz is just back from Louisville, where he went to meet the lessees, Messrs. Staub, Klaw and Erlanger. He is now busy having the house put in order, and is making his final arrangements for opening. The Grand, under the management of Messrs. Curry and Boyle, will open 4 with Ramie Austen and Dore Davidson in their new play By the World Forgotten. Bartholomew's Equine Paradox follows.——Manager Mittler has made an innovation here by employing pretty young women ushers instead of boys, as heretofore, at the Bijou. Everyone seems to like the idea. I want to congratulate Mr. Mittler on his orchestra. It is a first-class one, and a credit to his house. Professor Paul Epstein is the leader. The news that Kitty Cheatham has left Daly and will be starred this season under management of Charles Frohman, is hailed with delight by her friends in Nashville and the South. I extend to her my very hearty good wishes, and predict much success for her on her Southern tour.

CHATTANOOGA—New Opera House (Paul R. Albert, manager): When, Why and Where booked for 2 failed to keep their date, having collapsed. A. L. Scammon's Burglar co. gave two excellent performances 4 and matinee to good-sized audiences. Yale's Devil's Auction is booked for 8. Milton Nobles 11.

KNOXVILLE—Staub's Theatre (Fritz Staub, manager): The Burglar 2, matinee and evening, to fair houses.

COLUMBIA—Grand Opera House (F. H. Tyner, manager): The season opens 14. The theatre has undergone a thorough cleaning, and has been repapered and recarpeted.

TEXAS.

HILLSBORO—Sol Cleveland's Original Mexican Lady Typical Orchestra opened the season Aug. 28 to fair business.

BRYAN—Grand Opera House (Schwarz and Hirz, managers): The season opens 15 with Barlow Brothers' Minstrels, followed 20 by Newell Twins in The Operator. A strong list of attractions has been booked for the season. ——ITEM: Manager Schwarz has placed his entire collection of photos in the lobby and auditorium of the Opera House which adds greatly to its appearance.

FORT WORTH—Greenwall's Opera House (Paul Greenwall, manager): Cleveland's Mexican Ladies' Orchestra rendered some excellent music Aug. 28, 29 to fair houses. The regular season opened 4 with Robert Bantell in The Face in the Moonlight.

DALLAS—Opera House (George Anzy, manager): The Typical Female Orchestra Aug. 31-2 mediocre houses. This co., aside from its novelty, is of fair talent, and its audiences, while not large, were appreciative. The regular opening of this house 6 by Robert Mantell in The Face in the Moonlight.

SHERMAN—Opera House (Neville and Barry, managers): The regular season will begin Aug. 28, when Hattie Vickers will appear for the first time in her new play Circus Queen. The Mexican Ladies' Orchestra will give a concert 5. They are on their way to the World's Fair, and are playing when they can get dates. They have been received with marked favor wherever they have appeared in this State.

VERMONT.

MONTPELIER—Blanchard Opera House (G. L. Blanchard, manager): Frank Jones in Our Country Cousin 11.

RUTLAND—Opera House: The Midnight Alarm was presented to a fair-sized audience 6.

BURLINGTON—Howard Opera House (W. K. Walker, manager): The season opened Aug. 31 with The Police Patrol to large business. A Social Session 13; She 21; Squire Haskins 31; all to good business. The Dazzler 4-6; very large business.

VIRGINIA.

NORFOLK—Academy of Music (A. B. Duesbury, manager): Robert Downing in Richard the Lion-Hearted 5, crowded house.

RICHMOND—Opera House: Charles H. Vale's New Devil's Auction co. played a very successful engagement 1-2. This is one of the few attractions that has improved with age. Robert Downing next.

LYNCHBURG—Opera House (F. M. Dawson, manager): The New Devil's Auction, with entirely new features, drew a large audience 4. ——The new orchestra of the house made their first appearance, doing exceedingly well.

ROANOKE—Academy of Music (J. D. Lazell, manager): The Burglar to good business Aug. 30. Eugene Moore, as the burglar, made a hit. Devil's Auction 5. ——ITEM: The Academy of Music is under the management of J. D. Lazell. All contracts made by Archie Sands, the old manager, will be filled by the new manager. Mr. Lazell, who is one of the lessees, has decided to take charge of the management himself, to reduce expenses, although Mr. Sands is connected with the house.

PETERSBURG—Academy of Music: Devil's Auction Aug. 31; good business.

ALEXANDRIA—Lawson's Opera House (J. M. Hill, manager): Anderson's Jolly Old Chums, or Two Old Cronies Up to Date to a full house Aug. 31. New costumes, new specialties, new people with but a few exceptions, new songs, and an entirely rewritten play make Two Old Cronies barely recognizable under the new name. The whole play rattled along with an unusual degree of smoothness, and the final curtain went down with a prolonged shout from the audience. It is sure to be a great "go."

WASHINGTON.

TACOMA—Theatre (John W. Hanna, manager): Aristocracy Aug. 28-30, fair houses. Frederic Bond and Mary Hampton were accepted favorites from first to last. ——ITEM: Henry Irving and Ellen Terry will appear here 11-16 in The Bells and Vance Oldfield.

WISCONSIN.

CHIPPEWA FALLS—Grand Opera House (W. H. Stoddard, manager): Oliver Byron 6; May Smith Robbins 8.

LA CROSSE—Theatre (J. T. Condon, manager): The last attraction under Mr. Stradiplka's management took place Aug. 29, when The Tornado was presented to a fair house. The regular season, under the new regime, opened 7, when E. S. Willard produced The Middleman to a good house. The co. was favored with several recalls. Royle's comedy-drama, Friends, deserved a much better house 4. It is not to the credit of LaCrosse theatregoers that first-class attractions, like the above, are so poorly patronized. Mr. Condon has a fine list of bookings, and it is to be hoped that the house will regain its popularity.

WEST VIRGINIA.

CHARLESTON—Burlew Opera House (N. S. Burlew, manager): Salvini at advanced prices to a very good house. The student entertainment 1. Stowaway 4. ——ITEM: Edward Day holds the position of "useful man" with the Salvini co., and has been with the younger Salvini since his career as a star. At different times and owing to accident, he has played nearly all the parts in the plays produced by the co. In St. Paul, last season, William Redmond, the leading man, was called to New York for a week. Mr. Day played his part. Glory to a young actor is a consideration, but Mr. Day pined for gold. Nothing was said about extra salary for extra work, and Mr. Day thought he would mildly suggest it to the management. Meeting Mr. Salvini at the proper time, he approached him with—

"There was a young actor named Day
All parts in The Guardsmen did play:
From leading man down,
To the tow-pated clown,
But he never got raised in his pay."

The hint was taken, and the young man found himself richer by $— on the next salary night.

WHEELING—Grand Opera House (Charles A. Feinler, manager): Bartholomew's Equine Paradox Aug. 28-30; Just Landed 4-6 both to good business.

CANADA.

MONTREAL—Academy of Music (Henry Thomas, manager): The opening of the Academy of Music's season 4 was certainly one of the most brilliant events in the history of the house, and the Mapleson-Whitney Opera co. made an emphatic success. Laura Schirmer-Mapleson has always been a favorite here, and she must have been thoroughly gratified at the representative audience that greeted her. Lilly Post and Hubert Wilke are also old Montreal favorites and C. Bigelow is pleasantly remembered for work with the Carleton Opera co. All the most taking numbers were encored again and again. The Fencing Master bids fair to be a big "go." Julia Marlowe in repertoire 11-16. ——Queen's Theatre (Sparrow and Jacobs, managers): Lawrence Hanley opened to a fair house in The Player 4. Mr. Hanley was excellent as Romeo in the prologue and gave a very creditable performance of Gustavus Brooke in the play. Miss Aubrey was an acceptable Ada Clifford and Ed Brewster gave an amusing performance of the Stuttering Jones. Fabio Romani 11-16. ——Theatre Royal (Sparrow and Jacobs, managers): The London Theatre Specialty co. opened to a good house 4. The company contains a number of clever people. ——ITEMS: A benefit was tendered to the popular young amateur, Dick Milloy, in the Armory Hall 8. The best local talent assisted. Mr. Milloy leaves Montreal shortly to accept a professional engagement in Chicago.—The Academy of Music has been freshly painted and decorated and looks bright and comfortable.—Alfred Dessaur, the violinist, is at Sohmer Park.—A Montreal daily informs us of the interesting fact that Fred. Warde and Louis James will appear in The Lion's Mouth this season, "a play written by Henry Guy Carleton some time ago but never acted." This is news with a vengeance.

TORONTO—Grand Opera House (O. B. Sheppard, manager): Lewis Morrison in Faust opened this house to a very large audience 4-9. The Old Homestead 11-16 ——The Academy of Music (O. B. Sheppard, manager): Frank Daniels in Little Puck to packed houses 4-9. Jarbeau 11-16. ——Toronto Opera House (J. B. Morris, manager): The Struggle for Life 4-9; good business. Arcadia 11-16.

OTTAWA—Grand Opera House (John Ferguson, manager): Vernona Jarbeau and her co. of players gave Starlight 4; large audience. ——Electric Park (Pete Gorman, manager): A most pleasing entertainment by local talent was given under the auspices of the labor organization at the Park. The Park is now closed for the season. The British Military Tournament delighted large gatherings and gave a splendid exhibition.

DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue dates must be mailed so as to reach us on or before that day.

BY THE COMPANIES.

A TURKISH BATH (E. H. Macoy, mgr.): Clarinda, Ia., Sept. 12, Hamburg 13, Lincoln, Neb., 14-16, Tecumseh 18, Falls City 19, Horton, Kans., 20, St. Joseph, Mo., 21-23, Leavenworth, Kans., 24, Topeka 25, Ottawa 26.

A COUNTRY SPORT (Peter F. Dailey): Boston, Mass., Sept. 4-30.

ARISTOCRACY (Frohman and Hayman, mgrs.): Denver, Col., Sept. 11-16, Omaha, Neb., 18-20, Kansas City, Mo., 21-23.

A STRANGER TIP (Murray and Lohman, mgrs.): Harrisburg, Pa., Sept. 13, York 14, Lancaster 15, Trenton, N. J., 16, New York city 18-23, Reading, Pa., 25, Hazelton 26, Wilkesbarre 27, Scranton 28, Allentown 29, Wilmington, Del., 30.

A BREEZY TIME (Fitz and Webster, mgrs.): Punxsutawney, Pa., Sept. 12, Dubois 13, Warren 14, Meadville 15, Beaver Falls 16.

A BRASS MONKEY: Lawrence, Mass., Sept. 12.

ALEXANDER SALVINI (W. M. Wilkison, mgr.): Zanesville, O., Sept. 12, Columbus 13-16, Cincinnati 18-20.

ACROSS THE POTOMAC (Augustus Piton, mgr.): Lynn, Mass., Sept. 12, Brockton 13, 14, Lowell 15, 16, Providence, R. I., 18-20, New Bedford, Mass., 21, Haverhill 22, 23.

ARTHUR LLOYD (M. Kyle, mgr.): Philadelphia, Pa., Sept. 11-16, Baltimore, Md., 18-23, Washington, D. C., 25-30.

ANNIE MITCHELL: Marlborough, N. Y., Sept. 11-16.

ACTORS' HOLIDAY (Miles and Caldwell, mgrs.): Canton, O., Sept. 12, Massillon 13, Newark 14, Springfield 15, Hamilton 16.

A BARREL OF MONEY (Brady, Garwood and Stair, mgrs.): Chicago, Ill., Sept. 10-16, Streator 18, Kankakee 19, Champaign 20, Mattoon 21, Paris 22, Terre Haute, Ind., 26.

A CRACKER JACK (Stair, Brady and Garwood, mgrs.): Detroit, Mich., Sept. 11-16, Grand Rapids 18-23, Toledo, O., 25-30.

BLACK CROOK (Springer and Welty, mgrs.): Rochester, N. Y., Sept. 11-16, Hornellsville 18, Corning 19, Canandaigua 20, Utica 21, 22.

BLUE JEANS (Rosequest and Arthur, mgrs.): Middletown, Conn., Sept. 16.

BLUE GRASS (George W. Farner, mgr.): Jersey City, N. J., Sept. 11-16.

BLACK CROOK (Eugene Tompkins, mgr.): New York city Aug. 14-Sept. 16.

BILLY BARRY (Malley and Lamb, mgrs.): New York city Sept. 11-16.

BESSIE BONEHILL (J. J. Rosenthal, mgr.): Toledo, O., Sept. 11-16, Pittsburg, Pa., 18-23, Cleveland, O., 25-30.

BOSTON COMEDY: Mt. Vernon, O., Sept. 11-12.

BALDWIN MELVILLE: Waukesha, Wis., Sept. 11-16, Canton, Ill., 18-22, Freemont 23-30.

BRAVING THE WORLD: South Bend, Ind., Sept. 12, 13, Plymouth, Mich., 15, Warsaw 16, Richmond, Ind., 18, 19, Grandville, O., 20, 21, Piqua 22, Wapakoneta 23, Lima 25.

CHARLES DICKSON (Henry Doblin, mgr.): St. Louis, Mo., Sept. 10-16, Belleville, Ill., 17, Alton 18, Macon, Mo., —, Sedalia 23, Lawrence, Kans., 25, Topeka 27, Atchison 28, Leavenworth 29, St. Joseph, Mo., 30, 30.

CHIP OF THE OLD BLOCK (Stair, Brady and Garwood, mgrs.): Evansville, Ind., Sept. 10-14.

CRAZY PATCH (Hart Phillips, mgr.): Milwaukee, Wis., Sept. 11-16, St. Paul, Minn., 18-23, Minneapolis 25-30.

COUNTY FAIR (Arthur G. Thomas, mgr.): Paterson, N. J., Sept. 12-14, Newburg, N. Y., 15, Schenectady 26, Amsterdam 27, Johnstown 28, Utica 29, Herkimer 30.

CARROLL JOHNSON (J. F. Campbell, mgr.): Topeka, Kans., Sept. 11, Leavenworth 13, Atchison 14, St. Joseph, Mo., 15, 16, Omaha, Neb., 17-23.

COOK DRAMATIC (Robert Cook, mgr.): Altoona, Pa., Sept. 11-16.

CORSE PAYTON Eldora, Ia., Sept. 11-16, Oskaloosa 18-23, Algona 25-30.

CHUMS AND CRONIES (Dan McCarthy): Indianapolis, Ind., Sept. 11-16.

CHARLES T. ELLIS (Archie H. Ellis, mgr.): New Rochelle, N. Y., Sept. 11, Yonkers 12, Burlington, N. J., 16, Franklin, Pa., 18, Atlantic City, N. J., 20, Camden 20, Chester, Pa., 21, Wilmington, Del., 22, 23.

COUNTRY SCHOOL (Harry J. Clapham, mgr.): Asbury Park, N. J., Sept. 12, 13, Red Bank 14, Chester, Pa., 16, Wilmington, Del., 18, Harrisburg, Pa., 19.

CONTINUED ON PAGE 13.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

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HARRISON GREY FISKE.
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

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CURRENT AMUSEMENTS

AMERICAN—The Prodigal Daughter, 8 P. M.
BIJOU—The City Directory, 8:30 P. M.
BROADWAY—Panjandrum, 8 P. M.
EMPIRE—Liberty Hall, 8:15 P. M.
FOURTEENTH—Glad da Lough, 8 P. M.
GARDEN—The Other Man, 8 P. M.
GRAND OPERA HOUSE—Mayo Sheen, 8 P. M.
HARRIGAN'S—Dan's Tribulations, 8:15 P. M.
H. R. JACOBS'—The Pay Train, 8 P. M.
IMPERIAL MUSIC HALL—Vaudeville, 8 P. M.
KOSTER AND BIAL'S—Variety and Operetta, 8 P. M.
LYCEUM—The Maid of Bath, 8:15 P. M.
NIBLO'S—Ali Baba.
PALMER'S—1492, 8:15 P. M.
STANDARD—Jane, 8 P. M.
STAR—The Lion's Mouth, 8:15 P. M.
TONY PASTOR'S—Variety, 8 P. M.

BROOKLYN.

AMPHION—Lillian Lewis.
COLUMBIA—Maude Wainwright.
EMPIRE—Hallen and Hart.
NEW PARK—The Ensign.
NOVELTY—Fire Patrol.
PEOPLE'S—London Belles.

The Mirror Office is open and receives advertisements every Monday until 10:30 P. M.

"The business department of THE MIRROR is conducted on business principles, and the editorial department on editorial principles. And this is one great reason why the circulation is above 20,000 and the paper still growing. There is nothing, too, like aiming to be fair, clean, independent and able in journalism—and hitting the mark."—*Atlanta Journal.*

FOLLOWING some recent persons of little less notoriety, TOM GOULD, whom various of the newspapers of this town dignify by prefixing "Mr." to his name, proposes to attempt to rehabilitate his shattered fortunes by going on the stage. To the unthinking this fact may seem to reflect upon the theatre, but it really does not. For histrionic aspirants of this ilk there is absolutely no room "at the top" in the theatrical profession, and but a shifting and temporary foothold at the bottom.

IT is said that the London music halls have performed a wonder greater than that of embarrassing regular theatricals, in that they have bridged the chasm that separated "society" from this otherwise popular form of entertainment. The mild-mannered curate now affects the music hall matinee, where he looks pleased as he sips lemon-squashes, and milady finds the same atmosphere quite agreeable. Shall we see such a revolution here?

SIBS AND RALEGH'S production of Fanny in London, for copyright purposes, was prohibitive in its admission prices, which were fixed at £10 10s. and £5 5s. People that carried "paper" grumbled at the play on its production here, but it perhaps was worth the added tariff to see how the authors themselves—who were in the London cast—acted in such a dire emergency.

DR. CHAUNCEY M. DEPEW'S latest saccharine oratory was devoted to the performance of As You Like It in Chicago. It was no doubt a very fine performance. But when did this distinguished gentleman ever criticise anything that he had been invited to witness or to adorn?

HE HONORS HIS ART.

EVERY acter should honor HENRY IRVING because HENRY IRVING honors his art.

His brethren of the profession, with its critics, may differ as to the exact magnitude of IRVING as an actor, although there can be little difference of opinion as to his supremacy as manager and artist. But outside of the theatre, as well as within it, IRVING attracts a legitimate attention and enforces a respect that no actor has yet paralleled.

In the institutions of learning in Great Britain to which IRVING has been invited as a mental equal of their conductors, he has not been content to mingle with his intellectual peers and to ignore the art that made him, and of which he has made so much; and he has refused to respect the traditions that would adopt him as a man while they might reject him as a player. In such company IRVING has invariably pricked the bubble of prejudice and asserted the equality of the theatre with all forces of intellectuality, and his insistence has brought there, as it has brought here, where his wisdom has been sought by the learned, a new respect for the theatre and those devoted to it.

In a paper in the *English Illustrated* for September, upon "Four Favorite Parts," IRVING by inference insists again upon the nobility of the stage. He never loses an opportunity to emphasize this grand idea, and his influence upon contemporary thought is such that it is impossible for this generation to appreciate the force he brings to the destruction of theories and conventions that have for ages made the actor seem ignoble.

PATTI is said to secretly cherish a hobby for daggers, but she is wise enough to never publicly look them.

DALY'S London Theatre will reopen on Saturday with Dollars and Sense. But how about £. s. d.?

PERSONAL.

FREEMAN.—Max Freeman having retired from the Casino, his services for the present will be devoted exclusively to the production of The Queen of Sheba, Rhea's new play, the final rehearsals of which will be given at Hartford this week. The first performance will be given on Sept. 18.

HUMPHREYS.—Nina Bertini-Humphreys, of the Hinrichs Opera company, sang Mignon for the first time in Philadelphia, last week, studying the role on short notice, and the press of that city praised her work highly.

JEWETT.—Sara Jewett, the once favorite actress, has a picturesque cottage at Pigeon Cove, Mass., where she passes the Summer. It is a tiny house that clings to a high point of rocks in such a way that it seems to hang directly over the leaping waves, and its only approach is by a path from the land side. Many curious tourists approach the place, but no glimpse is caught of the occupant, who apparently lives in the strictest seclusion.

MORRIS.—William Morris has secured the play in which he will star next season. Whether or not it is a success, he will change the programme from time to time.

KNOTT.—Roselle Knott, who spent the Summer at Hamilton Beach, Ont., returned to town last week feeling vastly benefited by her holiday. Miss Knott was offered a re-engagement by Mr. Piton for The Power of the Press, but she declined it, wishing, for artistic reasons, to essay another part. She has not yet signed.

BOWRON.—William Lloyd Bowron, leader of the orchestra of the Fourteenth Street Theatre, is the oldest member of the Order of Elks.

PRESBREY.—Annie Russell Presbrey will join her husband in New York the latter part of October. She is now at Boothbay Harbor, Me.

PALMER.—A. M. Palmer went to Boston yesterday to be present at the first performance of Rice's production of Venus.

STRINGHAM.—Sadie Stringham is making a hit in Anderson's Jolly Old Chums, playing the part that Ada Deaves filled in the first edition of the play called Two Old Cronies. In its new form the piece is funnier than ever, and the season thus far has been gratifyingly successful.

FORREST.—Arthur Forrest has returned from Boston where he played a special engagement at the Grand Opera House as Valreas in Frou-Frou. He will support Richard Mansfield at Herrmann's in October.

FIGMAN.—Max Figman is rehearsing the principal part in The Algerians.

MASSON.—William E. Masson, who played the Grand Inquisitor in The Gondoliers with the Murray and David Opera company, has come to the city in quest of an engagement. Mr. Masson is an Australian actor, who scored many successes under Williamson, Garner and Musgrave, Brough and Boucicault, and other leading managers.

DE BELLEVILLE.—Frederic de Belleville left for Chicago on Sunday to fill a special engagement with Rose Coghlan at the Schiller Theatre. Mr. De Belleville will return to New York by Oct. 1.

HARVEY.—Hattie Harvey has a promising part in Charlie's Aunt. She will star next season, in all probability, in the new play written for her by Fitzgerald Murphy.

ROCHE.—Augusta Roche is seriously ill in New Orleans. It is feared that she will not recover.

GILLETTE.—William Gillette came over from Hartford yesterday to attend the opening of The Lion's Mouth at the Star last night.

ROCHELLE.—By orders of his physician, Edward Rochelle, the English actor, has resigned the hard-working part of Dunstan Leach in The Span of Life. Mr. Rochelle has scarcely recovered from a severe illness. It is to be hoped that he will be seen shortly in a part more suited to his intelligent and natural methods.

RUSSELL.—It is said that Lillian Russell's conditional agreement with Canary and Lederer calls for a weekly salary of $700 and half the profits.

HESPEL.—Harry Hespel, the baritone, will sail on Thursday for London.

FISKE.—Stephen Fiske, in the *Spirit of the Times*, finds certain points of resemblance between In Mizzoura and Blue Jeans and Captain Lettarblair. "Here is a cheap and easy method of writing popular plays," says the well-known critic. "You go to the theatre—in free seats, of course; note what scenes, incidents, situations and speeches the audiences like; change the locality of the incidents and the names of the characters, and sell the patchwork to a comic star who yearns to act sentimental parts."

IVES.—Alice E. Ives says: "The Twelfth Night Club intended to act one of my plays—A Rose of the Hills—this Autumn. On account of the depressed condition it will be deferred until Spring. My romantic drama, Lorine, will be staged by the Craigen-Paulding company in Albany this week."

BRADY.—James Jay Brady has devised several novel schemes to advertise Hallen and Hart in The Idea this season. The piece contains a wealth of new material. The season will open on Monday next in Brooklyn.

LESLIE.—George W. Leslie, who played a leading part in Frohman's Jane company last season, has not yet signed an engagement for this season. Mr. Leslie is an accomplished actor, and THE MIRROR hopes soon to be able to announce that he has effected an engagement with a first-rate company.

KYLE.—Howard Kyle, who is under contract to support Mme. Modjeska this season, is playing a special engagement with Warde and James at the Star Theatre.

STOCKWELL.—Helen Stockwell, who was with the Ramsay-Morris comedy company last season, is ill at Colorado Springs, Col. Miss Stockwell will not return to the stage this Winter, but instead will spend the time in California.

IRVING.—Henry Irving visited Chinatown in San Francisco last week. The chief priest of the joss house when asked by the English actor how celestial professionals are regarded by their countrymen answered: "They off color—yes, that is it, off color. Low, you know." And that was all that could be got out of him. Evidently there is the same friction between church and stage among the almond-eyed people as exists in Anglo-Saxon circles.

MASCOTTE.—Violet Mascotte will head a company in a burlesque of Sinbad the Sailor. She is rehearsing at Cuba, N. Y.

ROBERTS.—R. A. Roberts says that he has been engaged to appear in and stage manage Morocco Bound, which is to be produced, he says, in a few months at the Garden Theatre.

DENNING.—Dorothy Denning is rehearsing some innovations in the serpentine dance which she will present at Koster and Bial's on Oct 1.

MORTIMER.—James Mortimer will return to New York about the middle of October, accompanied by his wife, Lydia Cowell. She is regarded as the best soubrette on the English stage. Her versatility has been shown by her success in acting such widely different roles as Virginia and Cordelia on the one hand and Fanchon and Poor Jo on the other. She has played Jane, and she was the original Kitty in her husband's comedy of Gloriana. Mrs. Mortimer is coming to this country for a rest, although it is possible that she may play in New York. Mr. Mortimer expects to place one or two of his comedies.

MAUD HOFFMAN.

Maud Hoffman, whose portrait appears in this number, made her appearance as Juliet at the Grand Opera House in Boston on May 8 last, supported by a strong company, including Annie Clarke as Romeo, Charles Barron and Henry M. Pitt. Miss Hoffman's engagement was made for a week, during which she played the same part to crowded houses, which would have ensured a run of the play had other arrangements been possible. It was not a mere "flyer," like so many amateur debuts, but it was undertaken seriously with the guarantee of Mrs. Erving Winslow, Miss Hoffman's teacher, of a fair professional success, on an entirely different basis from that often achieved by girls whose friends overlook their shortcomings, and to whom the public forgives many crudities, for the sake of their youth and beauty.

The result justified the somewhat daring experiment—not only were the critics most generally cordial, but several managers at once made Miss Hoffman offers of permanent engagements, some for important positions. Following the line which the young lady had proposed to herself, supported by the advice of her friends, she chose the most modest of these, in point of immediate prominence before the public, but perhaps the best of all in the chosen path of study and practice. With her pretty head not in the least turned by her phenomenal success of last Spring, Miss Hoffman is playing small parts with Mr. Willard during his long season, which continues until next June. She obtains the benefit of his admirable training and example, and in his excellent company will undoubtedly acquire the experience which will enable her to try her wings for a higher flight hereafter.

Miss Hoffman's family lives in Corvallis, Oregon. She was convent-bred in California, and is twenty years old. Not in any sense a "society" actress, but pursuing a profession to which she has always looked forward with an honest ambition, her friends in Boston are some of the most important women of its "smart set," and her career will be watched by many people who have it in their power to help to make it what they wish.

Tall and elegant of figure, with a rich contralto voice, eyes of midnight depth and tenderness, and a mouth whose beauty fits it well for the expression of the poet's fancy, no one can deny to Miss Hoffman an admirable equipment for the stage, while she has the advantage of a general literary and artistic education.

REMARKS BY FAY TEMPLETON.

After opening at the Park Theatre, Brooklyn, in Madame Favart on Oct. 2, the Fay Templeton Opera company will visit Baltimore, Philadelphia, Washington, and the important Southern cities so far as New Orleans. She will then go West and will end her tour in the East. Alf. C. Wheelan, Thomas Ricketts and John E. Brand are the principals in her support.

To THE MIRROR Miss Templeton says: "I know that by a number of people doubts have been expressed as to the sincerity of my purpose to return to the stage. They point to the somewhat abrupt closing of my tour a few seasons ago, but they fail to recall the fact that at that time I was hampered by the bickerings of my two managers so that it became impossible for me to continue under their direction.

"I think I can say without egotism that the public has always liked me in comic opera. I hope to gain a renewal of their favor. During my residence abroad I was not idle. I studied music with the very purpose I am now carrying out. If anyone thinks I shall not play the entire season, I shall disappoint them."

David Towers, whom George B. McLellan has engaged as business manager for Miss Templeton, arrived in New York on Saturday. He says that all the principals and most of the chorus have been engaged.

KLAW AND ERLANGER'S BUSINESS.

C. B. Jefferson, Klaw and Erlanger are launching their enterprises in quick succession. Their Soudan is on its way to San Francisco. The St. Charles Theatre, New Orleans, opened under their management a week ago last Sunday night. The Prodigal Father company, with Maggie Cline, began its tour on Saturday, Sept. 2, at Bridgeport, Conn. Their Memphis Grand Opera House opened this week. On Sept. 18 Marie Jansen will make her debut as a star in Delmonico's at Six under their management in Louisville, and on the same night Dr. Carver will reopen their Theatre Vendome, Nashville. The Country Circus will start out on Sept. 25 at Newark. On Oct. 8 the Coghlans will reopen the Academy of Music, New Orleans, which Jefferson, Klaw and Erlanger have redecorated.

MISS MARTINOT'S DESIRE.

"I have seen Sheridan at the LYCEUM," said Sadie Martinot yesterday. "How beautifully it is staged! The comedy made me think of Pompadour in which I starred a year or so ago. There is an exquisite piece' With fine scenery and costumes, as Sheridan has, I know it would 'take' in New York. What I need is a first-class manager. I am desirous to produce Pompadour in town within a year. The Boston critics were very kind to me when I played Frou-Frou there a fortnight ago. On the 20th I shall return there to play Rosa Lee in Rosedale and to appear in a classic repertoire."

DANIEL SULLY CLOSES.

Daniel Sully's season closed at Clinton, Mass., last Saturday, and F. H. Wakefield, who has earnestly managed Auld Lang Syne, says that this play "will probably be laid on the top shelf and left there." The event does not in any way reflect upon the well-known ability of Mr. Sully as a comedian, or upon the efficiency of Mr. Wakefield as a manager. The play simply failed to please, and was sensibly withdrawn.

Dramatists are invited to send to The Mirror for publication in this column news items concerning themselves and their plays.

In addition to the charge of having derived his inspiration from Augier's Le Mariage d'Olympe in the writing of The Second Mrs. Tanqueray, Mr. Pinero is accused of borrowing without credit from a German source. The author has met the accusation with a letter to the *Daily Telegraph*, of London, in which he says: "In your issue of this morning there is a paragraph drawing attention to a resemblance which, it has been stated, The Second Mrs. Tanqueray bears to a German piece, written by Paul Lindau, called Der Schatten. Until within the last few days I had never heard of the existence of such a play, nor has its story been communicated to me by anyone who has seen or read it. The plot of The Second Mrs. Tanqueray, a very simple one, is entirely of my own invention. From inquiries I am now making, it would appear that Herr Lindau's play is not published, and I have not yet even succeeded in ascertaining the date or place of its production. As to the amount of resemblance between the two plays I can express no opinion. However like or unlike they may be, the fact remains that until a few days ago no knowledge of the German play had ever reached me, directly or indirectly."

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Edwin S. Belknap, co-author of The Better Part, the one-act play acted by one of Charles Frohman's companies, is at Etretat, France. He has written a pantomime, which he hopes to have produced in America next season. He says that it tells a logical story, which complicates five characters, although only one actor appears, and that it is performed without properties or accessories of any kind. William Frederic Marie, a Frenchman, has composed illustrative music for it.

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The manuscript of The White Rose, the melodrama by Sims and Buchanan, has been received by Elisabeth Marbury, who controls the American rights. It was produced originally over a year ago at the Adelphi Theatre, London, with Leonard Boyne and Mrs. Patrick Campbell in the leading roles.

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Edward H. Paulton has completed a farcical comedy which he calls Horace.

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Haddon Chambers, author of Captain Swift, and Albert Carré, co-author of Mr. Wilkinson's Widows, intended to come to America to see the World's Fair. At the last moment they changed their minds.

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Alexander Bisson is at Laboule, a watering place in France, at work upon a play for the Comédie-Française.

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Albert Carré is also at Laboule. He will return to Paris shortly to supervise the production of Sardou's new play, Sougene, at the Vaudeville.

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The American Dramatists' Club held its monthly meeting and dinner at the Hotel Martin last Saturday evening. There was no special subject for discussion. Since the Club was organized about two years ago one hundred members have been enrolled, two have died (Charles Gayler and Henry C. DeMille), and three have resigned.

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Charles H. Greene has closed a contract with Scott Marble for a new comedy for Annie Ward Tiffany. It will be called That Woman Next Door.

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H. M. Ford, of Syracuse, has written a three-act farce-comedy, entitled The Floor Walker, which satirizes the happenings in a dry-goods shop.

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John Reinhart and Alvin P. Seithamer have just completed a play entitled A Piece of Steel, in which Edwin Gordon Lawrence, supported by Little Lillian, the child actress, will star the coming season. Something new and original is promised of this play.

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George H. Emerick has delivered the manuscript of his new Irish comedy, Finnegan's Ball, to Manager Frank T. Merritt. Murray and Mack are the stars in the play this season.

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There is no truth in the report that A. W. Pinero is to alter some of the dialogue in the Second Mrs. Tanqueray "to suit the susceptibilities of American audiences." The same version will be presented here by Mr. and Mrs. Kendal as was originally given at the St. James' Theatre, London.

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H. A. Jones has made a public statement denying the report that his new play, The Tempter, was suggested by Chaucer's "Canterbury Tales." He decares that The Tempter is "entirely original," and "in no way resembles the story of 'Patient Griselda,' or any of the 'Canterbury Tales.'"

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Miami is the name of a new romantic opera with lyrics by W. St. Leger and composed by Haydn Perry. It is underlined for production at the Princess Theatre of London early in October. The plot is founded on the favorite piece called Green Bushes.

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It is announced that the new Drury Lane drama by Sir Augustus Harris and Henry Pettitt will bear the title, A Life of Pleasure.

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Richard Henry has written a play called Our Silver Honeymoon, which is to be produced in conjunction with Don Juan at the Gaiety Theatre, London.

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The Gaiety Girl, the new musical farce, is to be produced at the Prince of Wales' Theatre, London, about the last week in September.

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Mason Carnes, the dramatist, now in France, will return to America next month.

EDMUND C. STANTON

No theatrical manager in New York stands more legitimately in his place than Edmund C. Stanton, and there is none whose business habits are more commendable or whose probity is better assured. From the time when Mr. Stanton was brought forward to manage the affairs of the Metropolitan Opera House some years ago he has steadily grown in professional estimation, while the public confidence at first reposed in him has never faltered.

The course that marked Mr. Stanton's operatic management was as notable as the novelty of the theories that he enforced. Confronted by the extravagant system that had permitted a prima donna and a tenor to take the greater part of receipts, leaving for the other artists and the management little or nothing, Mr. Stanton cut loose from Italian opera and turned his attention to the German lyric stage, whose artists were conservative and earnest, and whose composers—especially Wagner—were growing rapidly in popularity. Selecting as his coadjutor the late Dr. Damrosch, Mr. Stanton was enabled on his first season to present a company perfectly competent to render the best compositions of the German school, and consequently success was achieved from the first in spite of the natural antagonism to innovations.

The tact with which Mr. Stanton combined in conductorship the services of Walter Damrosch and Anton Seidl, upon the death of the elder Damrosch, was even less noteworthy than that withwhich he preserved apparent harmony between the artists of the great companies that he managed. And the manifold and appalling duties that fall to the mind of the manager of so vast an amusement enterprise were performed by him with a confidence, a celerity, and an affability that had before been unknown to the position.

Beginning with this season, Mr. Stanton is the manager of the Grand Opera House in this city. He has brought to his direction of this house the same ability and tact that made him notable at the Metropolitan. He has had the house thoroughly renovated, so that it is now easily one of the most beautiful playhouses in America.

Mr. Stanton is tall and slender, quiet and dignified, systematic and sagacious. He represents admirably George Gould, the owner of the theatre.

TOMA HANLON'S TOUR.

Toma Hanlon will open her starring tour at Camden, N. J., on Sept. 18, under the management of R. N. Abbey. During the first two weeks of the tour she will appear in Her Fidelity, a three-act society comedy-drama by J. S. Berger. Meanwhile the company will rehearse Down the Slope, which has been entirely rewritten for Miss Hanlon by the author, Albert Ellery Berg.

These two plays are peculiarly suited to set forth Miss Hanlon's histrionic versatility, and she will appear in them alternately throughout the season. In Her Fidelity she will be seen in a retined comedy role in which she is to introduce many selections from her vocal repertoire. This character will be contrasted with Bess in Down the Slope, which is a singing soubrette of the Miss order.

It will be recalled that Miss Hanlon starred jointly with George Adams in He, She, Him and Her, and subsequently closed a successful season with Russell's Comedians about three years ago. Since then she has been completing her musical education abroad and has filled an important engagement in the Hogurth Comic Opera Company, when she made pronounced hits as Germaine in The Chimes of Normandy, Bettina in The Mascott, and in the star part of the new opera, Gretna Green.

Miss Hanlon hails from a family of comedians, being a daughter of one of the celebrated Hanlon Brothers, and she possesses a natural, sprightly talent for comedy roles. She is barely out of her teens and is a young woman of rare ability and charming presence.

The company is booked mostly in the South during the first part of the tour.

Manager Abbey has made provision for lithographs on an elaborate scale, and the scenic effects in both Her Fidelity and Down the Slope will also be of a high order.

NARROWLY ESCAPED DEATH.

Laura Schirmer-Mapleson narrowly escaped death in an accident that seriously injured Mrs. Bigelow, Miss Hollywood and Miss Snellback, of The Fencing Master company, at Montreal last Saturday evening. The company was playing in the Academy of Music in that city. The house was crowded, and the opera was proceeding successfully, when in the third act, during the balcony scene, the floor of the balcony gave way and those upon it went down with a wreck of scenery to the basement of the building. A mass of staging fell upon Mrs. Mapleson, but she was extricated apparently without injury. The others named were hurt painfully. The performance was stopped for a time, and a panic in the theatre was averted only by great tact. The injured women were taken to Boston with the company on Sunday night.

MR. HAMMERSTEIN AND MISS LEWIS

In last week's Mirror there appeared a brief interview with Manager Oscar Hammerstein in which he was reported as saying: "One thing is certain—you can't fool with the public. The treatment A Visit received at the Garden shows that. At my Columbus Theatre in Harlem Lillian Lewis' company attempted to walk through their parts and the audience gave them fits."

Miss Lewis called at the Mirror office one day last week and pronounced Mr. Hammerstein's assertion to be unwarranted and false.

"The play, the company, and myself made a success at the theatre mentioned," she said.

Miss Lewis also saw Mr. Hammerstein, who wrote and signed the following letter for publication in The Mirror: "In your edition of Wednesday last a paragraph is published in which I am appearing as a censor of Miss Lillian Lewis' efforts in a play produced at my Columbus Theatre. The statement made therein is an absolute falsehood. I have not seen a representative of your paper. I have not been interviewed by anybody in regard to Miss Lewis, and altogether the paragraph is an unwarranted and uncalled for attack upon her."

The principal point of interest in Mr. Hammerstein's letter is the fact that he admits that the previous assertion regarding Miss Lewis' company was false, unwarranted and uncalled for. It is to be hoped, however, that in that particular he is nearer to veracity than he is in the rest of his letter.

When Mr. Hammerstein says that he has not been interviewed by a representative of The Mirror, he says that which can be easily disproved. On the opening night of Koster and Bial's new establishment, Mr. Hammerstein talked for print to F. E. McKay, of The Mirror staff, and two weeks ago he was interviewed by the same representative of this paper in the presence of C. B. Cline. It was on this first occasion that Mr. Hammerstein made the remarks concerning Miss Lewis' company that were printed in last week's Mirror.

SARDOU'S PLAY FOR DAVENPORT.

"On Oct. 8," said Ben Stern to a Mirror reporter, "Fanny Davenport and her company will leave for San Francisco. On Oct. 30 she will begin her tour at the Baldwin Theatre in that city. Her repertoire will include Cleopatra and Fedora.

"Sardou is under contract with Miss Davenport to complete a drama for her by May. He will be paid for it $20,000 in cash. It will be a piece somewhat similar to Cleopatra, but it will be modern.

"This will be the first play Sardou has written for Miss Davenport only—hitherto they have been for Bernhardt and then for Davenport.

"Bianca La Blanche, Miss Davenport's sister, now in this country, will sail in a few weeks to meet Sardou. She will act as Miss Davenport's representative."

IN ERROR.

The *Herald* published an article last week which stated that Kathryn Kidder is to star in a play on which Sardou and Moreau have collaborated.

The article was notable for its errors. In the first place, Miss Kidder is not to star; and in the second place, the play is not the result of the collaboration of Sardou and Moreau.

Moreau went to Sardou with an idea for a modern play. Sardou refused to collaborate, but said he would buy the idea and use it in an historical play, as it fitted admirably an episode in the career of Napoleon.

The play has been sold to a prominent New York manager. Sardou's name is the only dramatist's name in the contract. The piece will be produced probably this season, but no one will be starred in it. Miss Kidder will sail for Europe shortly and may be away all Winter.

MARIE JANSEN ALL READY TO STAR.

"I am more than pleased," said Marie Jansen to a Mirror reporter, "with Delmonico's at Six, the new play by Glen MacDonough in which I am to star. I am positively bubbling over with enthusiasm.

"My part is the best I have ever been cast for, and Jefferson, Klaw and Erlanger, my managers, have surrounded me with a company of people with whom it is a pleasure to be associated.

"I have spent four months' hard work selecting and looking after the details of my costumes. I consider them 'stunning.' My tour will begin on Monday at Louisville."

A PRACTICAL STAGE SCHOOL.

It is gratifying to note that a certain dramatic school in this city does not encourage *incompetents* to adopt the stage. During the past two months twelve of its members have been engaged by prominent managers, every one proving successful. The secret of this school's success is, that its training is practical. Pupils are rehearsed on the stage of a theatre and appear in public performances frequently while studying. Common sense principles are only taught. The school referred to is Charles Leonard Fletcher's Practical Dramatic School. Offices are in Dramatic Mirror Building, Fortieth Street and Broadway. Send for terms and particulars.

REFLECTIONS.

Minnie Palmer has succeeded Letty Lind in the cast of Morocco Bound at the Shaftesbury Theatre, London.

G. W. Persbrey succeeded Max Freeman as stage manager of The Rainmakers of Syria.

George W. Lederer will return to town on Wednesday of next week.

Adele Ritchie has been cast for the role next in importance to that of Marie Tempest in The Algerian.

J. Charles Davis has recovered from a severe attack of rheumatism.

Henry E. Dixey left for the West on Thursday.

Grace Huntington, last season with Mrs. Bernard-Beere, has signed with Stuart Robson.

Julian Magnus was in the city last week filling some vacant time for Marie Wainwright.

Fay Templeton is due in New York from Boston this week.

John O'Meara, of T. Henry French's business staff, has returned from a vacation in the mountains.

Fred. A. Thomas has opened a musical dramatic agency in Boston.

J. W. Shannon has undertaken the practical direction of Charles Fletcher's dramatic school.

Walter Stanton is appearing as "the giant rooster" in his fight with "Charley," the trained Bantam, in John F. Sheridan's Trip to Chicago, in London.

O. Charles Ball has taken the management of the San Carlos Opera House, Key West, Fla. He is also booking agent for Havana theatres.

Jefferson, Klaw and Erlanger will next season control the Edgewood Avenue Theatre in Atlanta, Ga., and with that prospect this house will be greatly improved. In a letter to the Atlanta *Journal* Jefferson, Klaw and Erlanger disclaim any inimical relation to Manager DeGive, of that city, and state that their possession of other theatres in the South makes it desirable that they should control one in Atlanta, in order that their companies may play there *en route*.

George Paige, a theatrical man, made a public apology and paid $50 for a "local hit" aimed at Charles Crawford, a young society man of Fort Dodge, Iowa, who had instituted a criminal suit against him, but withdrew it upon this recognition of error.

William Riley Hatch is an artist as well as an actor. He recently completed a black and white portrait of Colonel T. Allston Brown. He is at present engaged upon a portrait of Manager Price, of 1402, which will be hung in the lobby of Palmer's.

James C. Mitchell, who is known as the cyclonic press agent, has been engaged as business manager of A Society Tramp. Newspaper men may look for a number of novelties in heralding that attraction.

Finnegan's Ball, in which Murray and Mack will appear under management of Frank T. Merritt, will open on Sept. 23. George H. Emerick, the author of the piece, will direct rehearsals and act as stage manager. All necessary scenery will be carried and the route has been booked from Detroit, Mich., to Portland, Me.

Walter Perkins has joined the Prince Pro Tem company and opened with it in Boston last night.

Herman Sheldon for two seasons with Daniel Frohman's company in The Wife and the Charity Ball, has joined A Temperance Town.

The Theatrical Legal Bureau, of 31 West Thirtieth Street, has won a case for Eugene Schultz, an agent to whom more than $900 was due from the South American concert students.

Percy Oblein, the clever light comedian, who came to this country with John F. Sheridan in Widow O'Brien, has been specially engaged to play the dude in A Society Tramp.

Harriet Aubry has resigned from Lawrence Hanley's company, and will remain in Boston for a week or so.

Maud L. Robinson is playing the soubrette part of Fanchette in M. B. Leavitt's Spider and Fly.

The Engineer was produced at Albany, N. Y., scoring a success, according to the newspapers of that city. Managers Bertram and Willard write that the house nearly doubled on the second night, and that the audiences were enthusiastic. The play introduces several mechanical surprises, a crushing mill, and an old-fashioned Fourth of July celebration.

Cyrene claims to be the only woman who performs dances and contortions in long skirts, and that all who attempt such acts are imitators. Cyrene is the youngest member of the Tournour Family, and has been trained to such performances since childhood.

Charles A. Morgan, who was with The Old Homestead company for two seasons, is playing Franswa in the Spider and Fly successfully.

Edwin Barbour's spectacular romance, Land of the Midnight Sun, will open season in Hoboken on Thursday, and go to Boston next Monday. It is under management of A. Y. Pearson.

The Katie Emmett company, during a visit to the World's Fair, while en route for Topeka, Kan., from Fort Wayne, Ind., were entertained at the Irish Village in the Midway Plaisance by Mrs. White, the representative of Lady Aberdeen.

Charles Benton, who has so widely advertised Proctor's, and who originated in that connection the advisory phrase, "after breakfast," has advertising matter on every incoming steamship. He recently sent cards and other announcements to Hong Kong and Yokohama to be utilized on return voyages.

TELEGRAPHIC NEWS

CHICAGO.

Death Casts Gloom in Professional Circles—Future of the Schiller and Stanley's—Matters of Interest.

[Special to The Mirror.]

CHICAGO, Sept. 11.

As you no doubt know already, death has removed two of Chicago's managers during the past week. Manager Anson S. Temple, of the Schiller, was killed in a railroad accident near here Thursday morning while on his way to the country for a week's hunting and fishing in company with his treasurer, Max Godenrath, and the latter's nephew, Julius Halnich, opera glass boy at the Chicago Opera House. Temple and Julius were instantly killed, while Godenrath escaped with slight injuries, though he may be hurt internally. He is still laid up. The news of Temple's awful death was a shock to us all, as he was very popular. I was with him Wednesday night, made him good-bye, and wished him good luck. He was in high spirits and promised me some fish and game. Within ten hours he was dead. His funeral took place yesterday from his Groveland Avenue home to Oakwoods Cemetery. The pall-bearers were William Morris and Orrin Johnson, of Charles Frohman's stock company; Manager John T. Sullivan, of Coghlan's company; Morris Crapser and Frank Booth, personal friends; George W. Irish and myself. The floral tributes were beautiful, and Mrs. Temple received telegrams and letters of condolence from all over the country. Manager Temple was a member of the Lambs' Club, the Elks, and was the "baby member" of the Forty Club.

Manager Hooley's death occurred Friday. He had been ill for some time with liver trouble and a delicate operation was performed last Monday. It was not beneficial, however, and the old gentleman sank gradually until Saturday afternoon, when he passed away in an unconscious state. When the news reached the theatre, Mr. Willard, who is playing there, ordered the house closed until after the burial, which occurred to-day in the family vault in Calvary Cemetery. The pall-bearers were Manager Milward Adams, Eugene Field, J. W. Scott, of the *Herald*, F. Willis Rice, Nate Salsbury, John C. Carroll, J. McDermott, and A. B. Jackson, of Minneapolis. Letters and telegrams of sympathy have poured in on Mrs. Hooley, and very handsome floral pieces were sent by friends.

It is pretty generally understood that Manager Harry J. Powers, who has really been the active manager of late years, will continue to run the house for Mrs. Hooley, as usual. As to the future of the Schiller, that has not been decided. Mrs. Temple has the lease and will probably hold it until she can consult with friends as to the best course to pursue. Both widows are left in comfortable circumstances, Manager Hooley having been very wealthy, and Manager Temple having cared for his little family with generous life insurance.

These two sad events have cast a gloom over all of us, and little remains to be written about theatrical affairs here. The Lyceum company did well at the Columbia during its first week with The Charity Ball, and it opened up the second week nicely to-night. Ali Baba continues at the Chicago Opera House, where it remains until Oct. 2, when Sinbad will be revived. James T. Powers comes in with Walker, London, after Sinbad.

Last evening Sol Smith Russell revived Peaceful Valley at the Grand with Charles Jackson, Orrin Rees, Kate Blancke, and other new people. It will run the engagement out, until Oct. 6, when A Trip to Chinatown returns to us.

Denman Thompson continues to do well at McVicker's with The Old Homestead, which has a few more weeks to run, when W. H. Crane follows. Manager McVicker has been quite ill in the East, but Manager Sharpe tells me that he is now out of danger and on the way to recovery.

The Girl I Left Behind Me is in its last week at the Schiller, where it still fills the house. Frank Bor aunt and Odette Tyler, who have been enjoying a well-earned vacation, have returned to the cast.

The out-of-door performance of As You Like It was given at the fair grounds five nights and two matinees last week. After Tuesday Mabel Eaton took Rose Coghlan's place as Rosalind. Eben Plympton was the Jaques, and there are a few minor changes from the first cast. The business was very good.

At the Windsor, yesterday, Jule Walters opened well in Side Tracked, and Freddie Hoke follows in For a Million, the new farce-comedy by J. A. Fraser, Jr.

The openings at the other houses yesterday were Rialto's Superba at the Haymarket, Tony Pastor's company at the Alhambra, The Operator at the Academy of Music, Sam T. Jack's Forty Thieves at the Madison Street Opera House, Hanerly's Minstrels at the Casino-Eden Musee, Tony Farrell in My Colleen at Hanlin's, vaudeville at the Lyceum, A Barrel of Money at the Empire, and Corinne in Hendrik Hudson at the Clark Street Theatre.

Joe Kilgour, treasurer of the Trocadero, was in the As You Like It cast last week and as a result he has a cold in the head that would take a prize. Alice Shaw, the whistler, is at the Trocadero this week, by the way.

Patti Rosa's week at the Haymarket was very big, and the local letter carriers realized a handsome sum.

Mr. Wales, who was secretary for Lillian Russell, is now doing press work for the Trocadero.

We cannot complain of our weather, our theatres, our fair, or our financial condition here, and we're pretty well, thank you.

"BUT" HALL.

ST. LOUIS.

Production of Charles Dickson's New Play, Admitted to the Bar—Other Attractions.

[Special to The Mirror.]

ST. LOUIS, Sept. 11.

The theatrical event of the week here was the production at the Grand Opera House last night of Admitted to the Bar, a new comedy by Henry Doblin and Charles Klein, written for Charles Dickson, who with his company interpreted it.

The story of the play is based on the inheritance law of California. Jefferson Ward, a young lawyer who has just been admitted to the bar, discovers that the mother of the young woman with whom he is in love is also, by a former association, the mother of an illegitimate son who is now the heir to a large estate. The boy had been spirited away at birth by his father, and the mother had subsequently married and taken an honored place in society. Ward promises the mother that he will find the boy and win his fortune without betraying his knowledge of her life. Under California laws maternity must be acknowledged, but Ward by legal tact evades this and prevents the disclosure of the mother's name, finds the son, and brings to success the fight for the fortune. Another claimant to the estate springs up in Chester Bailey, who uses his knowledge of the facts in the case to gain his point, and who threatens disclosure unless Ward shall sacrifice in his favor his love for his daughter. Ward, of course, finally defeats this man, and the ending is happy.

Charles Dickson played the part of Ward with surprisingly good effect, accomplishing its serious incidents as well as those of comedy admirably, and he was excellently supported by Dolly Nobles, as the daughter, Mrs. Fitzpatrick, Miss Hunt, Miss Burkhard, and especially by Thomas Wise, who has the low comedy part of a heavy weight who is interrupted by appetite and circumstances in his desire to hunt, and who constantly increases in flesh. The audience was very enthusiastic. There was a curtain call after the last act, and two after the second act.

Evans and Hoey in their tenth edition of A Parlor Match opened at the Olympic. The company is a strong one and the attendance at the opening was large and well pleased.

The Cleveland All United Minstrels and European Vaudevilles opened at Pope's yesterday afternoon and drew a big audience, which was repeated again to-night.

A young St. Louisian, Minnie Sartelle, opened to a big audience at the Hagan last night in a new farce comedy called A Plum Pudding. It is full of a great deal of new and bright music, and the cast includes many clever persons and pretty girls.

X. S. Wood commenced a week's engagement yesterday afternoon at Harlin's in Out in the Streets. The attendance at both afternoon and evening performances was large.

The Standard has a strong attraction for the week in Sam Jack's Creoles, who opened at the matinee yesterday to a big audience.

The company playing A Wicked City was attached on Saturday night by Kate Toncray, the actress, who was a member of it last season. She had a claim for back salary. After a delay of a few hours the matter was settled, and the company got away in a special train for Cincinnati early on Sunday morning.

Clara Terry, a member of the Forty Thieves company, left that organization on Saturday night.

The storm last night did not seem to affect receipts.

W. C. HOWLAND.

PITTSBURG.

An Accident at the Duquesne—Crane, The Silver King, and Patent Applied For.

[Special to The Mirror.]

PITTSBURG, Sept. 12.

A fine audience witnessed W. H. Crane in Brother John at the Duquesne Theatre to-night. Mr. Crane was tendered the enthusiastic reception that always awaits him here, and his new play was well received. Crowded houses are assured by the large advance sale. Next week, Thomas Q. Seabrooke, in The Isle of Champagne.

The Sportsman was offered as the opening attraction at the Alvin to a large house. The Manola-Mason company follows in Friend Fritz.

The Silver King opened at the Grand Opera House to good business, and the week promises well. Next week, Lillian Lewis in repertoire.

Patent Applied For was given for the first time here at the Bijou Theatre, and scored a great success. The house was packed, and applauded the many novelties with a vim. Advance sale large. Bessie Bonehill in Playmates follows.

At the Academy of Music the French Folly company opened to the capacity of the house. Next week, Tony Pastor's company.

Theresa Newcomb in New Mexico opened at Harris' to a good attendance. Little Miss Columbia, who is featured on the bills, made a hit in her novel dance. Ezra Kendall's A Pair of Kids follows for three nights, and Out of Sight the balance of the week.

An accident occurred on the boards of the Duquesne Theatre during the performance of Romeo and Juliet by the Keene company at the Saturday matinee. Lawrence Lowell was cast as Benvolio and Robert T. Haines as Tybalt. During the quarrel scene where Romeo (Edwin Arden) makes a vicious attack on Tybalt with a rapier, Benvolio throws himself between them as a peacemaker. The lilt was a spirited one. Mr. Haines' sword penetrated the corner of Mr. Lowell's right eye, passed across the ball of the eye, cutting deeply and probably entirely destroying the sight.

The funeral of Charles W. Seanor, who died suddenly in New York during the week, took place yesterday from his father's residence.

Manager C. L. Davis has gone to New York.

EDWARD J. DONNELLY.

CLEVELAND.

Successful Opening of Harris's New Euclid Avenue Theatre—All the Other Houses Good.

[Special to The Mirror.]

CLEVELAND, Sept. 11.

The event which the Cleveland amusement public have been anxiously awaiting for some time—the opening of the new Euclid Avenue Opera House—took place to-night, the beautiful and spacious theatre being crowded to the doors. The attraction was Beau Brummell, with Richard Mansfield and his stock company. The performance, although the first of the season for the company, was well-nigh perfect, and together with the beautiful house, proved a great drawing attraction. The advance sale indicates that Mr. Mansfield will do a great week's business. Next week, W. H. Crane will appear in Brother John.

Notwithstanding the heavy opposition, Frank Daniels in his spectacular Little Puck opened to a large audience at the new Lyceum Theatre this evening. Mr. Daniels carries the best company this season ever associated with him, and the performance is spicy and entertaining. Eunice Vance, in her specialty, "To the Band," carried the house by storm, while Mr. Daniels' costermonger songs were applauded to the echo. Thursday evening Thomas W. Keene will open a three-nights' engagement at this pretty house, to be followed next week by Roland Reed in Innocent as a Lamb.

Walter Sanford's The Struggle of Life opened at Jacobs' Theatre this evening, the attendance being large. The massive scenic effects of this play are alone worth the admission. The company is very fair.

The Star Theatre opened for the season this afternoon, the May Russell company being the initial attraction. Good business was done at both the matinee and evening performances. Charlie Stumm has a very good show this season. The principal artists are Pauline Batcheller, Kaye and Henry, Fish and Richmond, Thomas Haley and Zamora. Next week Manager Drew will present Eaton's Afro-American Vaudeville company.

Kohl and Middleton's opened to the usual big business to-day with a very clever vaudeville show.

E. B. Jack is in the city looking after Roland Reed's interests.

One of the features of the Opera House opening was the beautiful display of flowers through the auditorium and the handsome toilets worn by the ladies in attendance.

Mr. Hartz realized a good margin of profit from his auction sale. I understand that he made in the neighborhood of $3,500.

W. M. GOODRICH.

CINCINNATI.

The Span of Life, Pinero-Barrie—The Wicked City and Other Attractions—Gossip.

[Special to The Mirror.]

CINCINNATI, Sept. 11.

The Span of Life is the attraction at the Grand this week and if the opening attendance be any criterion the success of the week is assured. Next week, John Drew.

The Manola-Mason company in Friend Fritz opened a week's engagement at the Walnut Street Theatre to-night, the attendance being very large. Souvenirs were distributed among the women in the audience. Manager Haslin is congratulating himself on the prospect of an unusually remunerative week. Salvini next week.

The Fountain under Manager Anderson's superintendence has been doing remarkably well thus far during the season, and Lottie Gilson's engagement the present week will ensure good results pecuniarily. The specialty feature of the programme has been enhanced by the engagement of Chas. Diamond, the harpist. Olivette will be the opera of the week with Ethel Vincent in the title role, and Gus Bruno as Captain de Merrimac.

The Wicked City, with J. C. Stewart and John C. Rice to the fore, aided by an excellent company, scored a hit yesterday at Havlin's. Next attraction, A Railroad Ticket.

The Pulse of New York scored an immediate hit at Heuck's yesterday. The pile-driving scene created a sensation. Next week, Miles and Caldwell's Actors' Holiday company.

An attractive performance of Just Landed was given at Harris' yesterday by a capable company headed by Perkins D. Fisher, the support including John C. Leach, Dick Morosco, Jean Delmar, Gus Mortimer, Eloise Willard, and Chris. Nicholson. A Pair of Kids on Wednesday evening for the remainder of the week.

The City Club opened yesterday at the People's to the largest house of the season.

The survival of the fittest is best evidenced in the fact that within the past few months at Hawley's the calls for THE DRAMATIC MIRROR have increased 100 per cent. Something which in view of the general business inactivity is, to say the least, remarkable.

JAMES M. DOUGHERTY.

BOSTON.

A Comic Opera Week—the Production of Three High-Class Rivals and Stars.

[Special to The Mirror.]

BOSTON, Sept. 11.

It is emphatically comic opera week in Boston, for three high-class attractions vie with each other in popular favor, and each has so many popular favorites that it is certain of success.

To Bostonians the chief interest was in Prince Pro Tem at the Museum, for the libretto and music are by men whose homes are here, and many of the company came from this city.

There was a crowded house—crowded to the doors. There were great numbers of cadets and Harvard men present to lend éclat to the occasion.

Mr. Barnett made a speech at the end of the first act. "Long Tommy Tompkins" is catchy and sure to be a go. The men in the cast are capital. The women, with the exception of Josie Sadler and Florrie West, are not above the average.

All the music took well, but the libretto has too much old stuff in it.

Laura Schirmer-Mapleson's being a Boston girl made it only natural that the Hollis Street should be packed on the occasion of her first appearance here in The Fencing Master, supported by the Mapleson-Whitney Opera company.

Venus begins an all-season run at the Park to-night, and the house had all been sold out long ago. The new piece was cast as follows:

Foom	Hallen Mostyn
Jaundis	Harry MacDonough
Mars	W. H. Hamilton
Cupid	La Rezalonetta
Abdul Bourse	Henry Leoni
Venus	Belle Thorne
Absurdaria	Cora Tinnie
Prince Kam	Camille D'Arville

The piece takes the spectator by a flying machine from Thibet to Mars and back. On the way the Persian prince falls in love with Venus, undergoes with his friends many experiences, and finally is followed to Earth by the goddess.

It is a strange thing to see anyone but W. H. Crane in The Senator, but at the Globe to-night Louis Aldrich appeared before a large audience supported by a company including several who had been seen here in the piece before.

Augustus Pitou's attractions seem to hold the stage of the Grand Opera House. Last week it was Across the Potomac, this it is The Power of the Press, next it will be Mavourneen. This week it is repeating the hit which it made here last season.

The Lost Paradise is being given at the Bowdoin Square by Charles Frohman's company, which includes several who appeared so successfully in the play last year. James O'Neill is to follow.

Peter F. Dailey and his clever associates in A Country Sport have been attracting large audiences at the Columbia all the past week. The piece is filled with clever specialties and May Irwin and Ada Lewis divide honors with the star.

Dazzling marches, attractive ballets, clever specialties and elaborate scenery combine to make The Black Crook a popular success at the Boston.

At the popular price houses the attractions of the week are: Palace, Rentz-Santley Burlesque company; Lyceum, Gus Hill's New York Vaudeville Stars; Grand Museum, E. P. Sullivan in The Upper Hand; Howard Athenæum, Florence Hamilton in '49.

At the conclusion of Pauline Hall's tour through New England she will rest for a fortnight and then begin rehearsing The Honeymooners for its production for a run at the Columbia on Oct. 23.

The Golden Wedding's four months' run at the Park ended on Saturday before a tremendous audience. Frederick Miller, Jr., is at work on a farce-comedy called Davy Jones.

The Prodigate is to have its first performance in this country on Oct. 9 at the Globe by A. M. Palmer's stock company. This will be by arrangements with John Stetson, who owns the American rights. Mr. Palmer's company will be here a fortnight, playing Lady Windermere's Fan the first week.

Arthur Griffin will be treasurer of the Grand Opera House stock company on its coming tour through New England.

JAY B. BENDS.

AFTER THE BALL.

ALLENTOWN, Pa., Sept. 11.—Robert E. Graham and entire company in After the Ball a great success. T. W. MULLALY.

THE BETTER LEADING PART.

"The announcement in your paper to the effect that Lavinia Shannon was engaged as leading lady with The Power of the Press was not erroneous, Miss Cushman's statement to the contrary, notwithstanding." So spoke Miss Shannon herself to THE MIRROR the other day.

"Annie Carson and Julie Seymour are both leading characters of a different type," she continued. "When engaged by Mr. Pitou for the first season of the play, I was given my choice of the two parts, and after witnessing the play at the Star Theatre, I unhesitatingly chose Julie Seymour as the better part of the two.

"If this be not conclusive evidence, I will simply state that the better salary has been and is now paid to Julie Seymour. Last, but not least, I am not playing seconds to anyone in The Power of the Press."

THE OPERATOR'S SUCCESS.

Notwithstanding the financial depression, the Newell Brothers with their spectacular melodrama, The Operator, opened their season at the Alhambra, Chicago, last week to a gross business of over $5,000, although it was the third engagement in that city within twelve months. The Newell Brothers have been especially fortunate in their arrangement with Harry St. Ormond, under whose management they will tour this season. The play has been revised, the scenic effects reconstructed and several new and sensational features have been introduced; and better than all, an exceptionally strong company has been secured, and the result cannot fail to prove remunerative to the Newell Brothers and their enterprising manager.

☞ If you wish to purchase play books, theatrical photographs or popular songs, read the announcement of THE MIRROR'S Supply Department in the advertising columns of this issue.

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HARRY ST. ORMOND, address 1193 Broadway, New York City.

THE LEAGUE'S SOCIAL.

The monthly social meeting of the Professional Woman's League was held at the headquarters yesterday, and the attendance was unusually large.

An interesting programme had been prepared. It opened with a piano solo by Ella Guthrie, "Goddard's second mazourka," followed by a whistling solo, "Chacuna," rendered by Aurelia Arthur. Clara Thropp recited and Mrs. C. B. Bishop gave a recitation entitled "Thirty Years With a Shrew." Each number received hearty encores.

Following the programme, refreshments were served from a pretty table, decorated with a floral centre-piece and shaded candle lights, the artistic arrangement of which was due to Mrs. J. Alexander Brown. She was assisted in serving by Ida Jeffreys-Goodfriend, Bijou Fernandez, Mabel Stephenson, Mrs. Robert Mantell, Josie Knight, and Viola Whitcomb.

Among those present were Mrs. A. M. Palmer, Mrs. Edwin Knowles, Mabel Stephenson, Ella Starr, Eleanor Kirk Ames, Aurelia Arthur, Mrs. C. A. Doremus, C. F. Rowley, Mamie Taylor, Mrs. Clarence Handysides, Dell Thompson, Leila Janeksh, Mrs. C. B. Bishop, Lillian Lawrence, Katherine Stagg, Pauline Willard, Mme. de Louie, Honora Steinberg, Mrs. Sheets, Addie Cummings, Clara Thropp, Julia Havehill, Mrs. J. H. Gutheridge, Mrs. C. Naffiin, Margaret Marshall, Gypsey Walcott, Grace Addison, Emma Steiner, Mrs. E. M. Post, Bijou Fernandez, Mrs. Isabel Pierson, Mrs. Robert Mantell, Alma Smith, Clara Baker-Rust, Rosa Rand, Bertha Welby, Mrs. Carroll, Miss E. M. Brady, Mrs. J. A. Brown, Mrs. Stephenson, Ella Baker, May Eberle, Sadie Martinot, and "Aunt" Louisa Eldridge.

John S. Clarke will not play during his visit to this country. He is here on private business.

LETTER LIST.

This list is made up on Saturday afternoon. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the postoffice. Circulars and newspapers excluded.

Atherton, Douglas	Gardner, Charles	Melville, Fred
Arnold, Frank	Gaden, Geo. T.	McLellan, George S.
Ashland, Phillis	Golden, Rich	Mackay, Dan
Adams, Hamilton	Greer, Julian	Nelson, Ruth
Allen, William	Gates, Edna	Naylor, Frank A.
Archer, John	Gouraud, Claude	Ormonde, Eugene
Armstrong, J. R.	Grace, Edward	Vaulton, Harry and Ed.
Anderson, W. C.	Holt, Clarence E.	Putnam, Katie
Bunnell, Charles S.	Holland, Frank	Proctor, Agnes
Bingham, Marie	Hallton, George	Post, W. H.
Beaumont, Helen	Harrison, Duncan S.	Pierce, Maggie
Butler, Alice	Hayden, W. R.	Polk, J. E.
Brooks, Percy	Hume, F. R.	Poland, Edward
Bateman, Virginia	Hilton, Harry	Pigott, J. S. S.
Brahen, P. H.	Hooper, H. Brooks	Perry, Annie
Bassett, Charles O.	Hayward, Nina	Putnam, Georgia
Barry, Thomas	Harrison, Alice	Rosenthal, J. J.
Bruton, Frederick	Huntington, Wright	Rose, J. S.
Berleur, Bettie	Hazlett, C. W.	Reed, Anderson
Bowers, William	Harmon, Victor	Roberts, Hans F.
Beel, Emma	Hill, Barton	Rankin, McKee
Bates, Wilbur M.	Handysides, Clarence	Robinson, Willie
Callers, Louise	Harvey, J. Clarence	Reynolds, Fred. E.
Coupers, Howard	Harris, Egan	Royce, Louise
Callahan, Chas. E.	Henley, E. J.	Rudesill, Martha
Crane, Sam M.	Haines, Nat	Reese, Mrs.
Clifton, Lilian	James, O. P.	Roberts, Franklyn
Chanfrau, Henry	Jackson, C. H.	Strickland, W. H.
Clapp, Hawley D.	Kidder, Kathryn	Sprague, D. J.
Clay, Annie	Keyes, D. A.	Snyder, Leonor
Curtis, Frank	Krauchoff, Adolphe	Sykes, W. C.
Conklin, E. W.	Kearney, Alexander	Standford, Paul
Carr, Cadge	King, Emmett C.	Stern, Ben
Crane, Eugenia	Kingston, Sam E.	Smith, Edgar
Connelly, E. J.	King, Armstrong and Hussey	Smart, Harry G.
Carlton, Arthur C.	Knowles, Marie	Stuart, Harry W.
Chapins, Charles	Laurens, Marie	Sacra, Geo.
Cummings, Lillian	Lorraine, Percy	Smith, D. D.
Culbertson, Mary	Lewis, S. Thomas	Shaw, Alice J.
Challenger, Bessie	Lorraine, Percy	Sullivan, John L.
Crosby, Walter	Lewis, S. Thomas	Sanford, J. Shanley
Davenport, Louise	Litton, Emily	Storrs, Marie
Dunn, Arthur	Leicester, Marie	Stevens, E. E.
Dunbar, Robert	Lawrence, Arthur	Stevens, Lon
De Shields, Harold	Lytell, Wm.	Trader, George H.
D'Orme, Una	Lane, J. H.	Temple, Evelyn
Dunn, Bessie	Lawrence, J. E.	Tennyson, Kate
Dana, Maurice	Lee, Henry	Thomas, Farm E.
Davies, Charles S.	Lewis, Jeffreys	Taylor, Bessie
Day, Mildred	Leighton, Fanny S.	Taylor, Robert
Elliot, Arthur	Langdon, Ethel	Trealors, A. T.
Eddison, Jr., Geo. S.	Morrison, Lewis	Terry & Munroe
Eddyson, May	MacMahon, Chas. J.	Thayer, Charles
Eddyson, Beatrice	McFadden, E. S.	Thomas, Mrs. F.
Eberle, E. W.	Morris, Cecile	Vroman, Bert
Enright, Marie	Methot, George	Underwood, Arthur L.
Estinge, Rose	MacArthur, Isabell	Vincent, William
Elma, Gillian	McDonough, Harry	Van Tassel, Cora
Florence, Neil	Marmuet, Estelle	Williams, Miss Jack
Grances, S. C.	Alston, W. H.	Williams, Frank
Fitz Roy, Louis C.	Mardell, A.	Wheatcroft, Hel'n T.
Fan, Mr. E. S.	Mealey, Joseph	Whittier, Robert
Gilson, E. P.	Marsh, Fanny	Warren, Edward
Gouling, Anne	McKeever, Joseph	Warner, Edward
Ford, F. E.	Munzer, Joseph	Watt, Bob
Fisher, Perkins D.	Moore, Laura	Wakefield, A. L.
Farrington, Nina	Mgr. Vernona Jarbeau	Wills, Norma C.
Glenn, William	Markham, Lillian	Warner, Edwin
Gaskell, Annie C.	Mitchell, Mason	Wilson, Edgar T.
Forsyth, Kate	McCarthy, Charles	Woodward, Mrs. W. C.
Gurney, Muir	Murphy, Joseph	Wilson, W. F.
Goss, Frank F.	Moore, John E.	Weber, C. S.
Granger, Maud	Watts, James S. Jr.	Webber, Mrs. E. T.
Graham, Chas. E.	Mortimer, Lottie	Yale, Charles H.
Grace, Sam	Marks, Hugo	"Zaza."
Gates, James	Mike Brothers	
Gates, Frank		

A THEATRICAL INDEX.

This Week's Attractions in the Principal Cities of the Country.

CHICAGO.

Auditorium	America
Academy of Music	The Operator
Alhambra	Tony Pastor
Clark Street	Kimball Opera Co.
Columbia	Frohman's Lyceum Theatre Co.
Chicago Opera House	Ali Baba
Empire	Parrel of Money
Grand Opera House	Sol Smith Russell
Grand Avenue	The Magistrate
Haymarket	Superba
Havlin's	Tony Farrell
Hooley's	E. S. Willard
McVicker's	Denman Thompson
Schiller	The Girl I Left Behind Me

PHILADELPHIA.

Chestnut	Lloyd's English Co.
Empire	Gus Williams
Grand	Hinrichs Grand Opera
National	White Slave
People's	Span of Life
Standard	Killarney and the Rhine
Walnut Street	House with Green Blinds

BOSTON.

Bowdoin Square	The Lost Paradise
Boston	Bl ck Crook
Columbia	Peter F. Dailey
Globe	The Senator
Grand Opera House	Power of the Press
Hollis	The Fencing Master
Museum	Prince Pro Tem
Palace	Rentz-Santley Burlesque
Park	Venus
Tremont	Trip to Chinatown

BALTIMORE.

Academy of Music	A Temperance Town
Grand	Lottie Collins
Holliday Street	Grimes' Cellar Door
Lyceum	Tuxedo
Monumental	William Muldoon

PITTSBURG.

Alvin	The Sportsman
Academy	French Folly Burlesque
Bijou	Patent Applied for
Duquesne	A. H. Crane
Grand Opera House	The Silver King
Harris'	New Mexico
Palace	Fannes' Well

WASHINGTON.

Ferguson's	John T. Kelly
Academy	Ezra Kendall
Harris'	Martin Hayden
National	Ramsay Morris Comedy Co.

CINCINNATI.

Grand	Span of Life
Heuck's	Fabc of New York
Havlin's	The Wicked City
Harris'	Just Landed: A Pair of Kids
People's	City Club Burlesque
Walnut	Manola Mason

CLEVELAND.

Euclid Avenue Opera House	Richard Mansfield
Jacobs'	Struggle of Life
Lyceum	Frank Daniels, Thomas W. Keene
Star	May Russell

ST. LOUIS.

Havlin's	N. S. Wood
Hagan	Minnie Saville
Olympic	Evans and Hoey
Pope's	Cleveland's Minstrels
Standard	Sam T. Jack's Creoles

KANSAS CITY.

Auditorium	Kate Clayton
Grand	Katie Emmett

MILWAUKEE.

Bijou	Crazy Patch
Davidson	John Drew, Rose Coghlan

ST. PAUL.

Metropolitan	Friends

MINNEAPOLIS.

Bijou	The Tornado
Grand	A Texas Steer

DENVER.

Tabor Grand	Aristocracy

SAN FRANCISCO.

Grand	Henry Irving

OPEN TIME.

This department is for the exclusive use of our advertisers in the "Out-of-Town Theatres" and "Managers' Directory" columns.

EAST LIVERPOOL, O.: New Grand Opera House. Sept. 18, 21, 23.

FORT SCOTT, KAN.: Davidson Opera House, Oct. 2, 3, 14, 16, 23, 26, Nov. 30.

OWENSBORO, KY.: New Temple Theatre. Oct. 2-8.

ST. JOHNS, N. B.: St. John's Opera House, Sept. 18, 23, 27-30, Oct. 5, 6, 12-14, Nov. 6, 11, 19, 20, Dec. 4-15.

TROY, O.: Troy Opera House, Sept. 15, 20.

DATES AHEAD.

Received too late for classification.

CARRIE LOUIS (Howard Wall, mgr.): Ashland, Ky., Sept. 11-16, Springfield, O., 23-25, Delaware 25, 30.

EBERLE (E. E. Dammer, mgr.): Seneca Falls, N. Y., Sept. 17, Waterloo 18, Lyons 19, Palmyra 20, Medina 21, Holley 23, Lockport 24, St. Catharines, Ont., 25, Niagara Falls, N. Y., 26, Gowanda 27, Olean 28, North East, Pa., 29, Ashtabula, O., 30.

FIELD SOLOMON OPERA: Bridgeport, Conn., Sept. 14-16, New London 18, 19, Meriden 20, Waterbury 21, South Norwalk 23, 24, Hoboken, N. J., 25-27, Paterson 28-30.

FRADO ROMANI (Alden Benedict, mgr.): Montreal, P. Q., Sept. 14-16, Gloversville, N. Y., 18, Cohoes 19, 20, Ballston 21, Saratoga 22, Plattsburg 23.

HEYWOOD ELEMENTS (William Heywood, mgr.): North East, Pa., Sept. 12, Ashtabula, O., 13, Niles 14, Kent 15, New Lisbon 16, Alliance 17, New Philadelphia 18, Canton 19, Coshocton 20.

INDIAN PAGE (W. L. Dobson, mgr.): Baltimore, Md., Sept. 16-21.

LITTLE TRIXIE (Fred Robbins, mgr.): Nellsville, Wis., Sept. 14, Eau Claire 16, Chippewa Falls 18.

MR. BARNES OF NEW YORK (Harry S. Duffield, mgr.): Albany, N. Y., Sept. 12, 13, Cohoes 14, Brocsick Falls 15, Saratoga 16, Troy 18, Oneida 19, Binghamton 20, Pittstown, P. 21, Birbeck 22, Danville 23, Ashland 25, Middletown 26, Coatesville 27, Wilmington, Del., 28-30.

MILE RIDA, Hartford, Conn., Sept. 18, New Britain 19, Bridgeport 20, New Haven 21, Yonkers, N. Y., 22, Schenectady 23, Troy 27, 28, Albany 29, 30.

PATTI ROSA (Will O. Wheeler, mgr.): Lafayette, Ind., Sept. 12, Crawfordsville 13-15, Marion 17, Madison 18, Columbus 19, Lexington, Ky., 20, Paris 21, Maysville 22, Portsmouth, O., 23, Huntington, W. Va., 25, Charleston 26, Montgomery 27, Staunton 28, Richmond 29, 30.

W. H. HARRIS' CHICAGO: Bowie, Tex., Sept. 14, Alvord 15, Decatur 16, Fort Worth 17, Denton 18, Whitesboro 20, Sherman 21, Bonham 22, Honey Grove 23, Paris 25.

LIMA, OHIO.

FAUROT OPERA HOUSE.

OPEN TIME

Sept. 30, Oct. 24 and 29, Dec. 3, 5, 6, 5, 6, Jan 4, 5, 6, 7, 20, 31, Feb. 5, 10, 17, 19, 20 and 24.

None but strictly first-class attractions need apply for time.

WANTED.—GOOD ACTOR AND LOOKING juvenile man for Lillian Kennedy.

"SHE COULDN'T MARRY THREE." Salary low, but sure.

Address as per Route.

WANTED.—Partner with two hundred dollars, to put new comedy on the road, excellent opportunity for an amateur. Address COMEDY, this office.

ALEXANDRIA, LA., OPERA HOUSE.

FAIR DATES, OCT. 11-14.

Address A. ALBERT.

For sick, nervous and neuralgic headache use The sure cure—Bromo-Seltzer.

ARCHIE BOYD

For Past Four Seasons Playing and Making Famous the Great Character

—OF—

JOSHUA WHITCOMB

—IN—

OLD HOMESTEAD

Opened his Season in Roxbury, N. Y., to S. R. O.

Presenting His New Rural Drama,

"THE COUNTRY SQUIRE"

With a Carefully Selected Company

Under the Management of .....

HARRY J. CLAPHAM.

"We have never been connected with a poor show or a failure."

THE McGIBENY OPERA CO.

IN OFFENBACH'S MASTERPIECE,

THE PRINCESS OF TREBIZONDE

The brightest, most musical and funniest Opera extant. All new costumes, scenery and effects.

WANTED, An Advance Man. State salary expected and experience had.

Home Office, New Salem, Mass. FRANK McGIBENY, Manager.

MITY: Albany, N. Y., Sept. 12, 13, Cohoes 14, Brocsick Falls 15, Saratoga 16, Troy 18, Oneida 19, Binghamton 20, Pittstown, P. 21, Birbeck 22, Danville 23, Ashland 25, Middletown 26, Coatesville 27, Wilmington, Del., 28-30.

MILE RIDA, Hartford, Conn., Sept. 18, New Britain 19, Bridgeport 20, New Haven 21, Yonkers, N. Y., 22, Schenectady 23, Troy 27, 28, Albany 29, 30.

PATTI ROSA (Will O. Wheeler, mgr.): Lafayette, Ind., Sept. 12, Crawfordsville 13-15, Marion 17, Madison 18, Columbus 19, Lexington, Ky., 20, Paris 21, Maysville 22, Portsmouth, O., 23, Huntington, W. Va., 25, Charleston 26, Montgomery 27, Staunton 28, Richmond 29, 30.

W. H. HARRIS' CHICAGO: Bowie, Tex., Sept. 14, Alvord 15, Decatur 16, Fort Worth 17, Denton 18, Whitesboro 20, Sherman 21, Bonham 22, Honey Grove 23, Paris 25.

MISSING MANAGERS!

GIVE LIGHTING THAT WILL EYE of anyone knowing the present whereabouts of,

PROCTOR AND TURNER

Who are supposed to be the Managers of

ROBERT MANTELL,

They will confer a favor by reporting such information to

MR. MANTELL, En Route.

Mr. Proctor was last seen about July 4, 1895, seated in the "Studio" on Sixth Avenue in New York, eating a broiled kidney and wearing a contented good week's business smile.

Mr. Turner has not been seen since July 4, 1895, when he bade the Company good bye at the Hoboken Ferry.

GIVE THESE DATES NEITHER OF THEM HAS HAD HEADACHES.

N. B.—Large profits accumulated on Al. Hayman's Pacific Coast Circuit are on hand and will be remitted to same as Managers are located.

IKE BULL

(Not sitting, but hunting.)

With BROFON, and his Novelties. Season 95-96.

ELSIE AIDAIR is the only serpentine dancer who so dances. She is a contortionist, acrobat, skirt swinger and dancer, besides being one of the most charming comediennes on the stage.

DATES AHEAD.

[CONTINUED FROM PAGE 11.]

CHASE WELLS: Shenandoah, Ia., Sept. 11-16. Red Oak 18-23. Osceola 24-30.

DEVIL'S AUCTION: Birmingham, Ala., Sept. 12, Atlanta, Ga., 13, 14, Augusta 15, Columbia, S. C., 16, Charleston 17, Savannah, Ga., 19, 20, Brunswick 21, Macon 22, Americus 23.

DEAN IRISH BOY (Dan McCarthy, mgr.): Rochester, N. Y., Sept. 11-16.

DANIEL SULLY (Fred. B. Anderson, mgr.): Gardner, Me., Sept. 12, Lewiston 14, Winthrop 15, Brunswick 16.

DANGER SIGNAL (E. J. Abram, mgr.): Nashua, N. H., Sept. 12, Manchester 13, Dover 14, Portsmouth 15, Haverhill, Mass., 16, Lawrence 18, Waltham 19, Marlboro 20, Newport, R. I., 21, Taunton, Mass., 22, New Bedford 23, Lynn 24, Worcester 25, 27 Fitchburg 28, Springfield 29, Holyoke 30.

DEAN-KETCHUM: Prescott, Wis., Sept. 11-16.

DISTRICT FAIR (A. Y. Pearson, mgr.): Rutland, Vt., Sept. 12, Plattsburg, N. Y., 13, 14, Burlington, Vt., 15, St. Albans 16.

DENMAN THOMPSON: Chicago, Ill., July 3—indefinite.

DR. BILL (Eastern, George W. Sammis, mgr.): Middletown, N. Y., Sept. 25.

DONNELLY AND GIRARD (Sam P. Cox, mgr.): Scranton, Pa., Sept. 11, Elmira, N. Y., 12, Binghamton 14, Syracuse, 15, 16, Rochester 18-20, Troy 21, 22, Providence, R. I., 25-30.

DEVIL'S MINE: Rochester, Pa., Sept. 12, Waynesburg 13, Wheeling, W. Va., 14-16.

EZRA KENDALL: Washington, D. C., Sept. 11-16.

EDGEWOOD FOLKS (Alba Heywood; O. W. Heywood, mgrs.): Weeping Water, Neb., Sept. 12, Fremont 13, Schuyler 14, Albion 15, Columbus 16, Osceola 18, York 19, 20, Grand Island 23.

E. S. WILLARD: Chicago, Ill., Sept. 4-23.

EVANS AND HOEY (W. D. Mann, mgr.): St. Louis, Mo., Sept. 11-16.

E. H. SOTHERN (Daniel Frohman, mgr.): New York city Aug. 7—indefinite.

EAGLE'S NEST (W. A. Edwards, mgr.): Columbus, O., Sept. 11-16.

EFFIE ELLSLER (W. C. Ellsler, mgr.): Lawrence, Mass., Sept. 13.

EMMA WARREN (J. S. Garsides, mgr.): Fulton, Mo., Sept. 11-16.

FAUST (Morrison's Western): New Haven, Conn., Sept. 12, Bridgeport 13, 14, South Norwalk 15, Birmingham 16, Newport, R. I., 18, Pawtucket 19, Brockton, Mass., 20, Plymouth 21, Milford 22, So. Framingham 23, Chelsea 25, Waltham 26, Amesbury 27, Portsmouth, N. H., 28, Bath, Me., 29, Belfast 30.

FRANK DANIELS: Cleveland, O., Sept. 11-13.

FAST MAIL (Southern, Lincoln J. Carter, mgr.): Rock Island, Ill., Sept. 12, Galesburg 13, Burlington, Ia., 14, Madison 15, Keokuk 16, Mt. Pleasant 18, Fairfield 19, Ottumwa 20, Newton 21, Des Moines 22, 23, Grinnell 25, Marshalltown 26, Iowa Falls 27, Webster 28, Boone 29, Perry 30.

FLAG OF TRUCE (Walter Sanford's): Rondout, N. Y., Sept. 12, Trenton, N. J., 13-16, Brooklyn, E. D., 18-23, Brooklyn, N. Y., 25-30.

FAST MAIL (Northern, Lincoln J. Carter, mgr.): Terre Haute, Ind., Sept. 12, Vincennes 13.

FANTASMA (Gaskin Brothers, mgrs.): Flint, Mich., Sept. 12, Lansing 13, 14, Muskegon 15, Grand Rapids 16, Mansfield, O., 18, 19, Zanesville 20, 21, Wheeling, W. Va., 22, 23, McKeesport, Pa., 25, 26, Youngstown, O., 27, 28, New Castle, Pa., 29, 30.

FRANK MAYO (J. F. Arnold, mgr.): Troy, N. Y., Sept. 12, Albany, 13, 14, Herkimer 16, Johnstown 18, Gouverneur 19, Ogdensburg 20, 21, Ottawa, Ont., 22, 23, Watertown, N. Y., 25, Courtland 26, Tonawanda, Pa., 27, 28.

FAUST (Sir Filth's): Alpena, Mich., Sept. 14, East Saginaw 15, Port Huron 16, Jackson 18, Coldwater 19, Adrian 20, Huntington, Ind., 21, Kokomo 22.

FRIENDS (Harry A. Lee, mgr.): St. Paul, Minn., Sept. 11-16, Minneapolis, 18-23, Brainerd 25, Crookston, N. D., 26, Grand Forks 27, Fargo 28, Jamestown 29.

FOREPAUGH STOCK: Philadelphia, Pa., Aug. 21—indefinite.

FREDDIE HUKE (Joe Freeman, mgr.): St. Joseph, Mich., Sept. 11, Benton Harbor 13, Niles 14, Dowagiac 15, Kalamazoo 16.

FAT MEN'S CLUB (Harry W. Semon, mgr.): Brooklyn, N. Y., Sept. 11-16.

FLEMING STOCK (W. J. Fleming, mgr.): Jersey City Sept. 3—indefinite.

GERMAN LILIPUTIANS (Rosenfeld Bros., mgrs.): New York city Sept. 3—indefinite.

GRAHAM EARLE: Princeton, Ind., Sept. 11-16.

GUS WILLIAMS: Philadelphia, Pa., Sept. 11-16.

GIRL I LEFT BEHIND ME (Charles Frohman, mgr.): Chicago, Ill., May 29—indefinite.

GRIMES' CELLAR DOOR: Baltimore, Md., Sept. 11-16, York, Pa., 18, Frederick, Md., 19, Martinsburg, W. Va., 20, Wheeling 22, 23, Columbus, O., 25, 27, Dayton 28-30.

G. S. RICHARDSON (D. M. Osbourne, mgr.): Kansas City, Mo., Sept. 10-16.

GORTON COMEDY: Gates Center, Kans., Sept. 12, 13, Fredonia 14, 15.

HOSS AND HOSS (W. G. Smyth, mgr.): Louisville, Ky., Sept. 11-13, Evansville, Ind., 14, Terre Haute 15, Bloomington, Ill., 16, St. Louis, Mo., 18-23, East St. Louis, Ill., 24, Quincy 25, Keokuk, Ia., 26, Burlington 27, Galesburg, Ill., 28, Davenport, Ia., 29, Dubuque 30.

HAMILTON-MARVIN: Worcester, Ind., Sept. 11-16.

HUMPTY-DUMPTY (Bates Brothers, mgrs.): Amsterdam, N. Y., Sept. 12, Gloversville 13, Little Falls 14, Oneida 15, Auburn 16.

HELD IN SLAVERY (W. N. Lawrence, mgr.): Washington, D. C., Sept. 11-16.

HARRY LINDLEY: Kingston, Ont., Sept. 11-16.

HARRIGAN'S STOCK (M. W. Hanley, mgr.): New York city Aug. 28—indefinite.

HANDS ACROSS THE SEA (W. S. Reeves, mgr.): Grand Rapids, Mich., Sept. 11-13, Battle Creek 14, Adrian 15, Jackson 16, Rochester, N. Y., 18-23, New York city 25-30.

HENRY IRVING-ELLEN TERRY (Henry E. Abbey, mgr.): San Francisco, Cal., Sept. 4-16, Portland, Ore., 18, 19, Tacoma, Wash., 20, Seattle 21, Minneapolis, Minn., 25-27, St. Paul 28-30.

HOUSE WITH GREEN BLINDS (Dan Shelby, mgr.): Philadelphia, Pa., Sept. 2-16.

HAILE'S COMEDIANS (James D. Finch, mgr.): Anna, Ill., Sept. 11-16.

HUNTLEY-FARLEY COMEDY (John W. Barry, mgr.): Galion, O., Sept. 11-16, Wooster 18-23, Elyria 25-30.

IN OLD KENTUCKY (Litt and Davis, mgrs.): New York city Sept. 11-16, Harlem, N. Y., 18-23, Trenton, N. J., 25, 26, New Brunswick 27, Chester, Pa., 28, Wilmington, Del., 29, Lancaster, Pa., 30.

IRISHMAN'S LOVE (Norman W. Scott, jr., mgr.): Paterson, N. J., Sept. 11, 12.

JANE (Charles Frohman, mgr.): New York city Sept. 7—indefinite.

JAMES O'NEILL (W. P. Connor, mgr.): Salem, Mass., Sept. 12, Haverhill 13, Manchester, N. H., 14, 15, Dover 16, Boston, Mass., 18-23.

JAMES A. REILLY (James E. Orr, mgr.): Wabash, Ill., Sept. 12, Shelbyville 13, Washington 14, Vincennes 15, Evansville 17-20, Madison 21, Owensboro, Ky., 22, Lexington 23, Paris 25, Middleport 26.

JERRY (Al. E. Weed, mgr.): Philadelphia, Pa., Sept. 11-16.

JUST LAUGHED (Ezra Kendall, mgr.): Cincinnati, O., Sept. 11-16.

JOLLY OLD CHUM (H. P. Keen, mgr.): Pomeroy, O., Sept. 12, Charleston, W. Va., 14, Huntington, 15, Ironton, O., 16.

JOHN DREW (Charles Frohman, mgr.): Minneapolis, Minn., Sept. 12, 13.

JOHN E. KELLY (George M. Welty, mgr.): Washington, D. C., Sept. 11-16.

JOHN L. SULLIVAN: Meadville, Pa., Sept. 12, Mansfield, O., 13, Columbus, 14, Indianapolis, Ind., 15, 16.

KATIE EMMETT (Harry Williams, mgr.): Kansas City, Mo., Sept. 10-16, Denver, Col., 17-23.

KILLARNEY AND THE RHINE: Philadelphia, Pa., Sept. 11-17.

LILLIAN LEWIS: Brooklyn, (E. D.), N. Y., Sept. 11-16.

LILLIAN KENNEDY: Galion, O., Sept. 12, Springfield 13, Urbana 14, Richmond, Ind., 15, Middletown, O., 16, Cincinnati 18-23, Louisville, Ky., 25-30.

LITTLE NUGGET (W. Becker, mgr.): Streator, Ill., Sept. 11, Pontiac 12, Canton 13, Rock Island 15, Galesburg 16, Fort Madison, Ia., 18, Macon, Mo., 19, Moberly 20, Sedalia 21, Nevada 22, Pittsburg, Kans., 23.

LOST PARADISE (Charles Frohman, mgr.): Boston, Mass., Sept. 11-16.

LOST IN NEW YORK (Colton and Rhyns, mgrs.): Reading, Pa., Sept. 12, Williamsport 13, Shamokin 14, Scranton 15, Wilkesbarre 16, Cumberland, Md., 18, Johnstown, Pa., 19, McKeesport 20, New Castle 21, Youngstown, O., 22, Akron 23, Defiance 25, Kalamazoo, Mich., 26, Jackson 27, Bay City 28, East Saginaw 29, Lansing 30.

LEWIS MORRISON (Edw. J. Abram, mgr.): Detroit, Mich., Sept. 13, Grand Rapids 14, Elkhart, Ind., 16, Fort Wayne 18, Logansport 19, Lafayette 20, Terre Haute 21, Evansville 22, Decatur, Ill., 23, St. Louis, Mo., 25-30.

LYCEUM THEATRE STOCK (Daniel Frohman, mgr.): Chicago, Ill., Sept. 4-30.

LIGHTS O' LONDON (Frazer Coulter, mgr.): Harrisburg, Pa., Sept. 12, McKeesport 13, Youngstown, O., 14, Akron 15, Canton 16.

L'ENFANT PRODIGUE (Ariel Barney, mgr.): New York city Aug. 21—indefinite.

LIBERTY HALL (Charles Frohman, mgr.): New York city Aug. 21—indefinite.

LAWRENCE HASLEY (Frank Maeder, mgr.): Buffalo, N. Y., Sept. 14-16, Richmond, Va., 18, 19, Norfolk 20, 23, Danville 25, Atlanta, Ga., 27, 28, Columbus 29, Macon 30.

LITTLE BLOSSOM: Manchester, Ia., Sept. 11-16.

LABADIE-ROWELL: Maryville, O., Sept. 12, Washington, C. H., 13, Wellston 14, Nelsonville 15, New Lexington 18, McConnellsville 19, Coshocton 20, Dennison 21.

MAUDE HILLMAN (W. G. Snelling, mgr.): Pulaski, N. Y., Sept. 11-13, Canastota 14-16, Norwich 18-23, Mansfield, Pa., 25-30.

MINNIE SAMTELLE: St. Louis, Mo., Sept. 11-16.

MCCARTHY'S MISHAPS: Lancaster, Pa., Sept. 12, Delaware, O., 13, Bellefontaine 14, Marion 15, Pullman, Ill., 16.

MINNIE LESTER (George B. Mitchell, mgr.): Passaic, N. J., Sept. 11-16, Bridgeton 18-23, Woodbury 25-27, Burlington 28-30.

MATTIE VICKERS (E. B. Vosburg, mgr.): Little Rock, Ark., Sept. 12, Hot Springs 13, Texarkana 14, Greenville 15, Sherman 16.

MADELINE MERLI (Fred. Schwartz, mgr.): Laporte, Ind., Sept. 12, Michigan City 13, Dubuque, Ia., 15, Independence 16, Decorah 18, Algona 19, Mason City 20, Waterloo 21, Vinton 22, Cedar Rapids 23, Iowa City 25, Des Moines 26, Council Bluffs 27, Fremont, Neb., 28, Beatrice 29, Lincoln 30.

MILTON NOBLES: Atlanta, Ga., Sept. 12, Birmingham, Ala., 13, 14, Columbus, Ga., 15, Troy, Ala., 16, Montgomery 18, Pensacola, Fla., 19, Mobile, Ala., 20, Selma 21, Meridian, Miss., 22, Vicksburg 23, Jackson 24, Jackson, Tenn., 25, Nashville, 27-30.

MR. AND MRS. RILEY: Greenville, O., Sept. 11-16, Millersburg 25-30.

MY JACK (Walter Sanford's): Chicago, Ill., Oct. 30-Nov. 18.

MONTE CARLO (Thomas E. Perry, mgr.): Americus, Ga., Sept. 12, Columbus 13, Montgomery, Ala., 14, Selma 15, Mobile 16, New Orleans, La., 17-23.

MR. AND MRS. FRANKLIN: Pottsville, Pa., Sept. 11-16.

MR. AND MRS. ROBERT WAYNE: Richwood, O., Sept. 14-16, Sandusky 18-23.

MORA-WILLIAMS: Pittsfield, Mass., Sept. 11-16, Auburn, N. Y., 18-23, Gloversville 25-30.

MARIE WAINWRIGHT: Brooklyn, N. Y., Sept. 11-16.

MAUDE ATKINSON-W. D. HARRISON: Webb City, Mo., Sept. 12, 13, Joplin 14, 16.

MONTE CRISTO: Frankfort, Ky., Sept. 12, Georgetown 13, Maysville 14, Portsmouth, O., 15, Jackson 16, Catlettsburg, Ky., 18, Huntington, W. Va., 20, Charleston 20, Clinton 21, Clifton Forge, Va., 22, Lynchburg 23, Roanoke 25.

MAIDA CRAIGEN-FREDERICK PAULDING (R. E. Stevens, mgr.): Albany, N. Y., Sept. 15, 16, Grand Rapids, Mich., 18-21, Muskegon 22, Lafayette, Ind., 23, Indianapolis 25-27, Columbus 28-30.

NAT C. GOODWIN (George J. Appleton, mgr.): New York city Sept. 4—indefinite.

NORCROSS DRAMATIC: Denver, Col., Aug. 2—indefinite.

NEW SOUTH (W. A. Brady, mgr.): New York city Aug. 14-Sept. 16.

NUTMEG MATCH (Litt and Davis, mgrs.): San Francisco, Cal., Sept. 4-16, Oakland 18, 19, Stockton 20, Fresno 21, San Bernardino 22, San Diego 23, Los Angeles 25, 26, San Jose 27, Santa Rosa 28, Sacramento 29.

MARKS' BROS. MUSICAL COMEDY: Carlton Place, Can., Sept. 12-16.

NEW YORK DAY BY DAY: Honesdale, Pa., Sept. 12, Port Jervis, N. Y., 13, Middletown 14, Paterson, N. J., 15, 16, Yonkers, N. Y., 18, Danville 20, Bridgeport, Conn., 21-24.

NOSS JOLLITIES (Ferd. Noss, mgr.): Brantford, Ont., Sept. 12, Tilsonbury 13, St. Thomas 14, Chatham 15, Windsor 16.

N. S. WOOD (W. A. Edwards, mgr.): St. Louis, Mo., Sept. 11-16.

NEW YORK THEATRE: Titusville, Pa., Sept. 11-16, Cambridge 18-20, Union City 21-23.

OLD SOLDIER: Middleport, O., Sept. 12, Marietta 13, Parkersburg, W. Va., 14, Bellaire, O., 15.

OLE OLSON (I. H. Shuna, mgr.): Omaha, Neb., Sept. 10-13, Lincoln 14-19.

OLIVER BYRON (J. D. Johnson, mgr.): St. Paul, Minn., Sept. 10-16, Minneapolis 17-23, Winona 25, La Crosse, Wis., 26, Dubuque, Ia., 27, Aurora, Ill., 28, Streator 29, Joliet 30.

OUR GORLINS (Snow and Stevens, mgrs.): Mexico, Mo., Sept. 12, Jefferson City 13, Clinton 14, Nevada 15, Lamar 16, Springfield 18.

OH, WHAT A NIGHT! (Charles A. Loder): Camden, N. J., Sept. 12, Wilmington, Del., 13, 14, Easton, Pa., 15, Hazleton 16, Milton 18, Williamsport 19, Bellefonte 20, Tyrone 21, Huntingdon 22, Johnstown 23.

OUR MARRIED MEN: Dayton, O., Sept. 11-16.

O'DOWD'S NEIGHBORS: Canton, O., Sept. 13, Akron 14, Youngstown 15, Wellsville 16.

OLD ZAD HASTINGS: Urichsville, O., Sept. 13-15, Coshocton 16.

OLD HOMESTEAD (E. A. McFarland, mgr.): Toronto, Ont., Sept. 11-16, Detroit, Mich., 18-23, Jackson 25, Lansing 26, Bay City 27, East Saginaw 28, Muskegon 29, Grand Rapids 30.

OTHER MEN (Charles Frohman, mgr.): New York city Sept. 4—indefinite.

POWER OF WOMAN (Mme. and Aug. Neuville): Exeter, N. H., Sept. 12, Amesbury, Mass., 13, Portsmouth, N. H., 14, 15, Westboro, Mass., 16, Nashua, N. H., 18, Bellows Falls, Vt., 19, Turners' Falls, Mass., 20, Amherst 21, Northampton 22, Cohoes, N. Y., 23.

PRECIOUS BABY: Morrison, Ill., Sept. 12, Clinton 13, Maquoketa 14, Anamosa 15, Iowa City 16.

PAY TRAIN (Dittmar Bros., mgrs.): New York city Sept. 11-16.

PRODIGAL DAUGHTER (T. Henry French, mgr.): New York city May 22—indefinite.

POWER OF THE PRESS (Augustus Pitou, mgr.): Boston, Mass., Sept. 11-16.

PATENT APPLIED FOR (Elmer E. Vance, mgr.): Pittsburg, Pa., Sept. 11-16.

POWER OF GOLD (Walter Sanford's): Providence, R. I., Sept. 11-16, New York city 18-23, Philadelphia, Pa., 25-30.

PAIR OF KIDS (Ezra Kendall, mgr.): Dayton, O., Sept. 12, Cincinnati 13-16, Uhrichsville 18, Apollo, Pa., 19, Greensburg 20, Pittsburg 21-23.

PAUL BARNES: Shenandoah, Pa., Sept. 12, Mahanoy City 13, Lebanon 14, Hanover 15, York 16.

PAUL KAUVAR (Eugene Robinson, mgr.): Dover, N. H., Sept. 12, Portland, Me., 13, 14, Bath 15, Augusta 16, Bangor 18, Lewiston 19, Biddeford 20, Franklin, N. H., 22, Concord 23, Nashua 24, Middletown, Conn., 25, Birmingham 26, Waterbury 27, Danbury 28, New Britain 29, Willimantic 30.

PRODIGAL FATHER (C. B. Jefferson, Klaw and Erlanger, mgrs.): Syracuse, N. Y., Sept. 11, 12, Buffalo 13-16, Bradford, Pa., 18, Prediola 19, Erie 20, Olean, N. Y., 21, Bornellsville 22, Elmira 24, Philadelphia, Pa., 25-30.

RICE AND BARTON'S COMEDIANS: Troy, N. Y., Sept. 11-16, Albany 18-23, New York city 25-30.

ROBERT DOWNING: Augusta, Ga., Sept. 12, Charleston, S. C., 13, Savannah, Ga., 14, Jacksonville, Fla., 15, Macon, Ga., 16, Atlanta 18, 19, Rome 20, Chattanooga, Tenn., 21.

RUSSELL BROS. COMEDIANS: Providence, R. I., Sept. 11-16, Boston, Mass., 18-23, Worcester 25-27, New Haven, Conn., 28-30.

RUSSELL'S COMEDIANS (John Russell, mgr.): New York city Sept. 4—indefinite.

RAMBLER FROM CLARE (W. H. Sherwood, mgr.): Albion, N. Y., Sept. 12, Batavia, 13, London, Ont., 14-16.

ROBERT MANTELL (Proctor and Turner, mgrs.): New Orleans, La., Sept. 11-16.

RAILROAD TICKET (W. W. Freeman, mgr.): Champaign, Ill., Sept. 12, Brazil, Ind., 13, Terre Haute 14, Lafayette 15, Logansport 16, Cincinnati, O., 18-23.

ROGERS SISTERS: Richmond, Texas, Sept. 12, Galveston 13, 14, Houston, 15, 16.

ROSE AND CHARLES COGHLAN (John T. Sullivan, mgr.): Milwaukee, Wis., Sept. 11-16.

RAMSAY MORRIS COMEDY: Washington, D. C., Sept. 11-16.

RUBE STACY: Wilkesbarre, Pa., Sept. 11-20, Wilmington, Del., 21-23, Westerly, R. I., 25, Bristol, 26, South Framingham, Mass., 27.

SPIDER AND FLY (Western, M. B. Leavitt, mgr.): Lebanon, Pa., Sept. 11, Reading 12, Allentown 13, Bethlehem 15, Northampton, Mass., 18, Fitchburg 19, Lynn 20, Salem 21, Gloucester 22, Lowell 23.

SLAVERY DAYS (J. E. Hurst, mgr.): Worcester, Mass., Sept. 11-16.

SHE (A. Y. Pearson, mgr.): Buffalo, N. Y., Sept. 11-16.

STRUGGLE OF LIFE (Walter Sanford's): Cleveland, O., Sept. 11-16.

SQUIRE HASKINS (Reno and Ford, mgrs.): Laconia, N. H., Sept. 12.

SOCIAL SESSION (D. L. Sprague, mgr.): Watkins, N. Y., Sept. 12, Hornellsville 14, Jamestown 15, Corry, Pa., 18, Franklin 20, Greensville 20, 21, McKeesport 22, Wheeling, W. Va., 23, Wellsburg 25, 27, East Liverpool, O., 28, Warren 30.

SADIE RAYMOND: Cameron, Mo., Sept. 11-16.

SKIPPED BY THE LIGHT OF THE MOON (Fowler and Warmington, mgrs.): Joliet, Ill., Sept. 12, Pontiac 13, Peoria 14, Ottumwa, Ia., 15, Creston 16.

SUPERBA (Hanlon Brothers, mgrs.): Chicago, Ill., Sept. 10-16, Milwaukee, Wis., 17-23, Terre Haute, Ind., 25-28, Evansville 29, 30.

SI PLUNKARD: Fostoria, O., Sept. 12, Lima 13, Ada 14, Upper Sandusky 15, Tiffin 16.

777 (A. W. Fremont): Wichita, Kans., Sept. 12, Newton 13, Emporia 14, Lawrence 15, Leavenworth 16.

STOCKWELL'S STOCK: San Francisco, Cal., Aug. 1—indefinite.

SOL. SMITH RUSSELL (Fred. G. Berger, mgr.): Chicago, Ill., May 1-Sept. 30.

SPOONER COMEDY (M. G. Spooner, mgr.): Quincy, Ill., Sept. 11-16.

STILL ALARM (Will Keogh, mgr.): Rochester, N. Y., Sept. 11, 12, Elmira 14, Binghamton 15, Utica 16, Amsterdam 18, Schenectady 19, Albany 20, Bennington, Vt., 21, 22, Troy, N. Y., 23, New York city 25-30.

SIDE TRACKED (Jule Walters): Chicago, Ill., Sept. 10-16, Louisville, Ky., 18-23.

SILVER KING (Carl A. Haswin, mgr.): Pittsburg, Pa., Sept. 11-16, Buffalo, N. Y., 18-23.

SPAN OF LIFE (Eastern, H. S. Taylor, mgr.): Philadelphia, Pa., Sept. 11-16.

SPAN OF LIFE (Western, William Calder, mgr.): Cincinnati, O., Sept. 11-16, Indianapolis, Ind., 18-23.

THE TORNADO (Northern, Lincoln J. Carter, mgr.): Alton, Ill., Sept. 12, East St. Louis 13, Paducah, Ky., 14, Jackson, Tenn., 15, Cairo, Ill., 16, Murphysboro 20, Chester 21, Mt. Vernon 22, Belleville 23, St. Louis, Mo., 25-30.

THE SENATOR: Boston, Mass., Sept. 11-16.

THE SPORTSMAN (Chas. Frohman, mgr.): Pittsburg, Pa., Sept. 11-16, Buffalo, N. Y., 18-23, Brooklyn 25-30.

THOMAS E. SHEA: Bangor, Me., Sept. 12, Bucksport 13, 14, Rockland 15, North Adams, Mass., 18-23, Fitchburg 25-27, Nashua, N. H., 28-30.

THE HUSTLER (Thomas H. Davis, mgr.): West Superior, Wis., Sept. 12, Eau Claire 13, Winona, Minn., 14, La Crosse, Wis., 15, Oshkosh 16, Milwaukee 17-23, Muskegon, Mich., 25, Grand Rapids 27, Battle Creek 27, Kalamazoo 28, Elkhart, Ind., 29, Lafayette 30.

TONY FARRELL: Chicago, Ill., Sept. 10-16, Paris 18, Sullivan, Ind., 19, Brazil 20, Fairbury, Ill., 21, Peoria 22, Pekin 23, Creston, Ia., 25, Lincoln, Neb., 27, Omaha 28-30.

TUXEDO (George E. Hawes, mgr.): Baltimore, Md., Sept. 11-23.

THOMAS W. KEENE (W. F. Dickson, mgr.): Canton, O., Sept. 12, Akron 13, Cleveland 14-16, Findlay 18, Detroit, Mich., 11-23.

T. B. ALEXANDER: Napoleon, O., Sept. 11-16, North Baltimore 18, Findlay 19 23, Kendallville 25-30.

THE OPERATOR (Harry St. Ormond, mgr.): Chicago, Ill., Sept. 2-23.

THERESA NEWCOMB: Pittsburg, Pa., Sept. 11-16.

THE VOODOO (Gus Bothner, mgr.): Woonsocket, R. I., Sept. 12, Westfield, Mass., 13, Rockville, Conn., 14, Hartford 15, Norristown, Pa., 16, McKeesport 18, Beaver Falls 19.

THE ENSIGN (Litt and Davis, mgrs.): Brooklyn, N. Y., Sept. 11-16.

THE KEYSTONE (E. O. Menowsky, mgr.): Marietta, O., Sept. 12, Uhrichsville 13, Newark 27, Mt. Vernon 28, Cressline 29, Urbana 30.

THE WORLD AGAINST HER (Agnes Wallace Villat, prop.): Asbury Park, N. J., Oct. 2-7.

TRIP TO CHINATOWN (Hoyt and Thomas, mgrs.): Boston, Mass., Sept. 4—indefinite.

THE SCOUT (Frank Carver, mgr.): Brooklyn, N. Y., Aug. 28-Sept. 12.

THE TORNADO (Southern, Lincoln J. Carter, mgr.): Minneapolis, Minn., Sept. 10-16, Eau Claire, Wis., 18, Madison 19, Appleton 20, Oshkosh 21, 22, Fond du Lac 23, Milwaukee 24-30.

THE SOUDAN (Jefferson, Klaw and Erlanger, mgrs.): Salt Lake City, Utah, Sept. 11-13, San Francisco, Cal., 18-30.

TWO OLD CRONIES (Anderson's): Pomeroy, O., Sept. 12, Charleston, W. Va., 14, Ironton, O., 16, Ashland, Ky., 18, Portsmouth, O., 19, Chillicothe 20, Circleville 21, Washington C. H. 22, Xenia 23, Springfield 25, Middletown 26, Richmond, Ind., 27, Lexington, Ky., 29, Franklin 30.

THE STOWAWAY (Litt and Davis, mgrs.): Charleston, W. Va., Sept. 12, Huntington 13, Mt. Sterling, Ky., 14, Paris 15, Lexington 16, Augusta, Ga., 18, Charleston, S. C., 19, Brunswick, Ga., 20, Jacksonville, Fla., 21, Savannah, Ga., 22, Macon 23, Atlanta 25, Birmingham, Ala., 26, Montgomery 27, Pensacola, Fla., 28, Mobile, Ala., 29, 30.

THE COLONEL AND I (Gallagher and West, Charles Hoyt, mgr.): Buffalo, N. Y., Sept. 11-23.

ULLIE AKERSTROM (Geo. Bernard, mgr.): Danbury, Conn., Oct. 2.

UNCLE TOM'S CABIN (Wilbur's): Collins, N. Y., Sept. 12, Angola 13.

UNDER A SPELL (Alexander Rule, mgr.): Milwaukee Sept. 17-23, Cincinnati, O., 25-30.

UNCLE TOM'S CABIN (Charles E. Davies, mgr.): Jamestown, Pa., Sept. 12, Bradford, 13, Olean, N. Y., 14, Oil City, Pa., 15, Erie 16.

WHITE SQUADRON (A. Y. Pearson, mgr.): New York city Sept. 4-16, Middletown, Conn., 18, Meriden 19, Waterbury 20, New Britain 21, Hartford 22, 23, Brooklyn, N. Y., 25-30.

WALLACE STOCK: Newark, O., Aug. 2—indefinite.

WHITE SLAVE: Philadelphia, Pa., Sept. 11-16.

WALLACE-HOOKER: Quebec, P. Q., Aug. 2—indefinite.

WILFRED CLARKE AND BEAUMONT SMITH: Nashville, Tenn., Sept. 11-13, Huntsville, Ala., 14, Chattanooga, Tenn., 15, 16, Rome, Ga., 18, Athens 19, Greenville, S. C., 20, Anderson 21, Laurens 22, Newberry 23.

WARS OF NEW YORK (Harry Williams, mgr.): Springfield, Ill., Sept. 14, Peoria 16.

WARDE-JAMES: New York city Sept. 11-30.

WALKER WHITESIDE (W. F. Henderson, mgr.): Troy, N. Y., Sept. 25, 26, Ticonderoga 27, Burlington, Vt., 28, Montpelier 29, 30.

YON YONSON (Litt and Davis, mgrs.): Worcester, Mass., Sept. 12, Springfield 13, Northampton 14, Waterbury, Conn., 15, Birmingham 16, Middletown 18, Trenton, N. J., 19, Altoona, Pa., 20, Johnstown 21, Punxsutawney 22, Du Bois 23, Bradford 25, Jamestown, N. Y., 26, Warren, Pa., 27, Erie 28, Meadville 29, Youngstown, O., 30.

ZEB (Harry Hardy, mgr.): Knoxville, Tenn., Sept. 11, 12, Asheville, N. C., 13.

OPERA AND CONCERT.

AFRICA (W. H. A. Cronkhite, mgr.): Haverhill, Mass., Sept. 12, Lynn 13, Lowell 14, Salem 15, Lawrence 16.

ADAMS OPERA (Justin Adams, mgr.): Fitchburg, Mass., Sept. 11-16, Exeter, N. H., 18-23, Concord 25-30.

ARCADIA: Toronto, Ont., Sept. 11-16.

ALI BABA (David Henderson, mgr.): Chicago, Ill., May 20—indefinite.

AMERICA (Abbey, Schoeffel and Grau, mgrs.): Chicago, Ill., April 24—indefinite.

BAKER OPERA (George A. Baker, mgr.): New Orleans, La., Sept. 3-23.

DE WOLF HOPPER OPERA (Ben D. Stevens, mgr.): New York city May 1-Sept. 30.

DUFF OPERA CO.: St. Louis, Mo., Aug. 14—indefinite.

GILBERT OPERA CO.: Sunbury, Pa., Sept. 16, Shamokin 18, Ashland 19, Pittsfield 20, Shenandoah 21, Mahanoy City 22, Tamaqua 23, Hazleton 25, Allentown 26, Bethlehem 27, Pottstown 28, Harrisburg 29, York 30.

1492 (E. E. Rice, mgr.): New York city, Aug. 26—indefinite.

HINRICHS' GRAND OPERA: Philadelphia, Pa., June 19—indefinite.

ISLE OF CHAMPAGNE: Altoona, Pa., Sept. 11.

IDEAL OPERA: Lincoln, Neb., Sept. 4-Oct. 1.

KIMBALL OPERA AND COMIQUE (Mrs. Jennie Kimball, mgr.): Chicago, Ill., Aug. 14-Sept. 16.

LADIES' TYPICAL MEXICAN ORCHESTRA (Sol. Cleveland, mgr.): Texarkana, Tex., Sept. 12.

MANHATTAN OPERA: Denver, Col., Aug. 2—indefinite.

MADISON-WHITNEY OPERA (F. C. Whitney, mgr.): Boston, Mass., Sept. 11-30.

NASHVILLE STUDENTS (P. G. Wright, mgr.): Maysville, Mo., Sept. 12, Mound City 14, Salem, Neb., 16.

PRINCE PRO TEM: Boston, Mass., Sept. 11—indefinite.

RAINMAKER OF SYRIA (H. W. Roseborn, mgr.): New York city Sept. 25-Oct. 7.

SOUSA'S BAND (D. Blakeley, mgr.): St. Louis, Mo., Sept. 4-Oct. 31.

SHING CHING (Alfred Hoegerle, mgr.): Philadelphia, Pa., Oct. 2—indefinite.

VENUS (E. E. Rice, mgr.): Boston, Mass., Sept. 11—indefinite.

WAND (D. W. Truss, mgr.): Waterbury, Conn., Sept. 12, New Britain 14, Middletown 14, New Haven 15, Hartford 16.

VARIETY AND BURLESQUE.

C. A. BELL'S VAUDEVILLE: Middletown, Conn., Sept. 9-30.

C. W. WILLIAMS' SPECIALTY: New York city Sept. 11-16, Philadelphia, Pa., 18-23, Wilmington, Del., 24-27, Columbia, Pa., 28-30.

CREOLE BURLESQUE (Sam T. Jack, mgr.): St. Louis, Mo., Sept. 11-16.

FIELD AND HANSON: Washington, D. C., Sept. 11-16.

FRENCH FOLLY: Pittsburg, Pa., Sept. 11-16.

GEORGE DIXON: Baltimore, Md., Sept. 11-23.

LONDON GAIETY GIRLS: Chicago, Ill., Sept. 4-23.

LONDON BELLES: Brooklyn, N. Y., Sept. 11-16.

MAY RUSSELL: Cleveland, O., Sept. 11-16.

MARIE SANGER BURLESQUE: Louisville, Ky., Sept. 10-16.

REEVES AND PALMER'S COSMOPOLITAN (A. L. Wilber, mgr.): St. Joseph, Mo., Sept. 12, Des Moines, Ia., 13, 14, Cedar Rapids 15, Dubuque 16.

TONY PASTOR: Chicago, Ill., Sept. 11-16, Pittsburg, Pa., 18-23, Philadelphia 25-30.

MINSTRELS.

AL. G. FIELD: Steubenville, O., Sept. 12, Wheeling, W. Va., 13, East Liverpool, O., 14, Uniontown, Pa., 15, McKeesport 16, Youngstown, O., 18, Meadville, Pa., 19, Wells City 20, Titusville, 21, Jamestown, 22, Bradford 23.

BARLOW BROTHERS (A. L. Dolson, mgr.): Galveston, Texas, Sept. 12, Houston 13, Brenham 20, Austin 21, San Antonio, 22, San Marcos 23.

CLEVELAND'S MINSTRELS: St. Louis, Mo., Sept. 11-16.

DENNING: Cooperstown, N. Y., Sept. 12, Norwich 13, Watervile 14, Canenovia 15, Skaneateles 16.

GORTON'S MINSTRELS (Charles H. Larkin, mgr.): Nyack, N. Y., Sept. 12, Yonkers 13, Freehold, N. J., 14, Asbury Park 15, Long Branch 16, Red Bank 18, Rahway 19, Hackensack 20, Morristown 21, Dover 22, Somerville 23.

LEW DOCKSTADER (Harry Clapham, mgr.): Milwaukee, Wis., Sept. 10-16.

PRIMROSE AND WEST (Thomas R. Perry, mgr.): Easton, Pa., Sept. 12, Reading 13, Scranton 14, Wilkesbarre 15, Harrisburg 16, Baltimore, Md., 18-23, Washington, D. C., 25-30.

CIRCUSES.

BARNUM AND BAILEY: Geneva, N. Y., Sept. 14, Auburn 13, Utica 14, Watertown 15, Oswego 16.

FOREPAUGH: St. Joseph, Mo., Sept. 12, Marysville 13, Chillicothe 14, Carrollton 15, Macon City 16.

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